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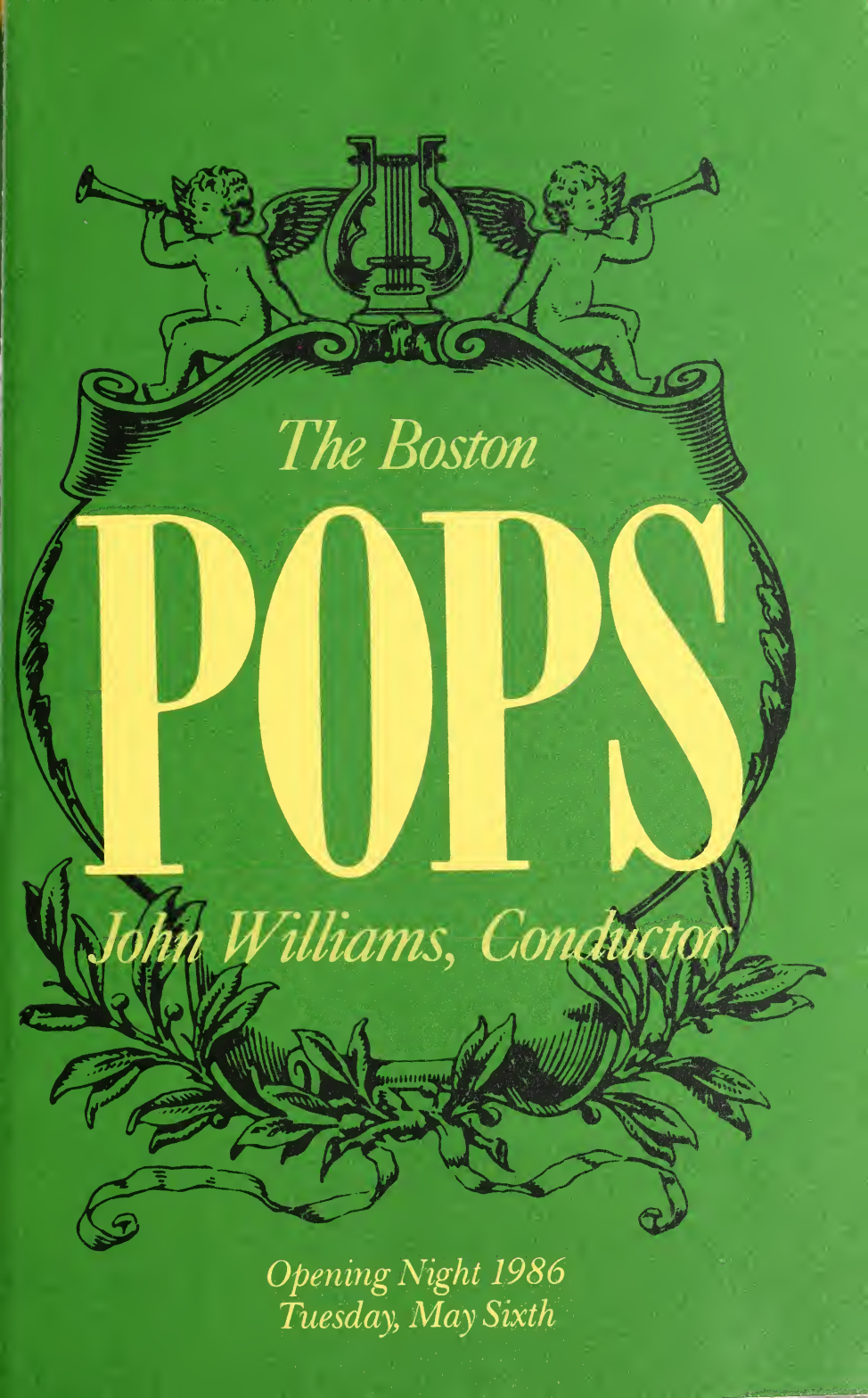
The Boston
POPS
John Williams, Conductor
Opening Night 1986
Tuesday, May Sixth

BOSTON
POPS
1986

JOHN WILLIAMS, Conductor
HARRY ELLIS DICKSON, Associate Conductor
101st Season, 1986

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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the rededication of the Statue of Liberty.

Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, and *With a Song in My Heart*, featuring soprano Jessye Norman, and most recently *America, the Dream Goes On*, containing patriotic music old and new, and *Swing, Swing, Swing*, an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and is currently working on a fanfare commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4.

The soundtrack album to *Star Wars* has sold over four million copies, more than

any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams is currently composing the score for a new film, *Space Camp*, to be released later this year.

HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. This May he receives honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

Congratulations
to the Boston Pops
as they begin
their second century.

Almaden Vineyards

BOSTON POPS 1986

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Conductor

HARRY ELLIS DICKSON, Associate Conductor

First Violins
Max Hobart
Leo L. Beranek Chair
Cecylia Arzewski
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
† Gerald Elias
Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Aza Raykhtsaum
* Lucia Lin
Joseph Scheer
Joseph Conte
John Williams

Violas
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
* Mark Ludwig
* Roberto Diaz
Katherine Murdock
Ronald Houston

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
* Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
* Jerome Patterson
* Joel Moerschel
* Jonathan Miller
* Sato Knudsen

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* James Orleans

Flutes
Leone Buyse
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Valerie Edwards

Clarinets
Peter Hadcock
Thomas Martin

Bass Clarinet
Craig Nordstrom

Bassoons
Donald Bravo
† Roland Small
Ronald Haroutunian

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Daval
Peter Chapman
Andre Côme
Bruce Hall

Trombones
Norman Bolter
John Huling

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drums

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

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Harry Shapiro

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William Shisler
James Harper

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Alfred Robison

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* Participating in a system of rotated seating within each string section.

† On sabbatical leave

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THE BOSTON POPS

For over a century, the Boston Pops has been delighting audiences with its special brand of musical merrymaking.
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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, May 6, 1986 at 8

OPENING NIGHT AT POPS

Music of Boston Composers

Boston Overture — McKinley

World premiere
Commissioned by the Boston Pops Orchestra

Prelude from Suite in E, Op. 63 — Foote

Suite from *The Incredible Flutist* — Piston
Introduction—Siesta—Hour in the Market Place—
Dance of the Vendors—Entrance of the Customers—
Tango of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

March from *Symphonic Metamorphosis* — Hindemith

Presenting
RICHARD STOLTZMAN

The Girl with the Flaxen Hair — Debussy-Stoltzman
Theme and Variations for Clarinet and Orchestra — Rossini

The Music of Kurt Weill — arr. Kostal
Speak Low, from *One Touch of Venus*
September Song, from *Knickerbocker Holiday*
The Bilbao Song, from *Happy End*
My Ship, from *Lady in the Dark*
Mack the Knife, from *Threepenny Opera*

INTERMISSION

Another Op'nin, Another Show, from *Kiss Me, Kate* — Porter-Courage

Presenting
JOE WILLIAMS

Norman Simmons, piano — Bob Badgley, bass
Richard Johnson, guitar — Gerryck King, drums

On the Sunny Side of the Street — McHugh/Fields-Hunter
Who She Do — Joe Williams
Just the Way You Are — Joel-Johnson
War No More — trad.-Pate

Everything's Coming Up Roses, from *Gypsy* — Styne-Ramin

Opening Night at Pops is a project of the Boston Symphony Association of Volunteers.

John Williams and the Boston Pops record exclusively for Philips Records.
Baldwin Piano

Accommodations for this evening's soloists generously provided by Sheraton Boston Hotel & Towers.

Portions of this evening's concert are being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional scenes of the audience may be used.

NOTES ON THE MUSIC

BOSTON OVERTURE

William Thomas McKinley (b.1938)

William Thomas McKinley, a native of New Kensington, Pennsylvania, has long been one of Boston's most active musical figures. He is a remarkably prolific composer in the contemporary-classical tradition while remaining busy as a jazz pianist, both activities serving to enrich one another. He is currently a member of the Composition Department and Chairman of the Afro-American Department of the New England Conservatory. The *Boston Overture* was commissioned by John Williams and the Boston Pops this year and receives its premiere with the opening of the 1986 Pops season.

The composer has provided the following comments about his work:

"When John Williams and I discussed the possibility of a new orchestral overture, he emphasized that he wanted a work in keeping with the highest standards of the classical tradition, a work which could serve a BSO subscription audience as well as a sophisticated Pops audience. Thus, when I received the formal commission from the BSO, I was deeply honored to be chosen and doubly honored by John's confidence in my abilities to augment this very rich genre and tradition.

"I set out, therefore, to create a musical panorama, opening with a powerful and gripping orchestral gesture, punctuated by a repetitive rhythmic motive (the "Boston" motive!), which is thoroughly developed from start to finish, interrupted only by a slow middle section that provides contrast. A brilliant orchestration throughout intensifies the celebratory and jubilant mood of the symphonic overture while sustaining its dramatic form and virtuoso character.

"I have tried to provide an evocative musical palette that allows listeners to discover some important references to their own musical experience and taste—references ranging from Strauss to Gershwin, from Barber to Williams, from early blues to modern jazz, from minimalism to maximalism—organically blended in a style at once euphonious, contemporary, and filled with musical surprise."

PRELUDE from SUITE IN E FOR STRING ORCHESTRA, Op. 63

Arthur Foote (1853-1937)

Arthur Foote was one of the leading figures of the first real school of composers in the United States, an informal group of talented musicians who flourished in and around Boston between about 1875 and 1925. Educated at Harvard, where he studied composition with John Knowles Paine, Foote was one of the first professionally trained American composers to complete his training entirely in this country. He was very active as a pianist and organizer of chamber concerts. Though he composed for virtually all of the ensembles active in Boston during his day (including choral groups and symphony orchestras), the bulk of his output consists of chamber music of many types. He did, however, compose a number of orchestral works as well, though he never tried a symphony, possibly convinced that his music was neither aggressive nor dramatic enough for success in that area. In fact, Foote's music is lyrical and refined, generally avoiding emotional outbursts. In that respect it seems to mirror the man himself. The Boston Symphony Orchestra gave the world premiere of Foote's Suite in E for string orchestra, Opus 63, in April 1909. It was one of the favorite Boston compositions of Serge Koussevitzky, who programmed it in eight different seasons here and recorded it in 1944. The opening movement, Prelude, is a marvel of lyricism and grace.

SUITE FROM *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

MARCH from SYMPHONIC METAMORPHOSIS ON THEMES OF CARL MARIA VON WEBER

Paul Hindemith (1895-1963)

During his all-too-brief forty years, Carl Maria von Weber (1786-1826) almost single-handedly created German romantic opera with *Der Freischütz*, *Euryanthe*, and *Oberon* (which the Boston Symphony will perform in a staged production at Tanglewood this summer in celebration of the 200th anniversary of the composer's birth). His works contained characters who stood for honor and nobility, love and sacrifice, thus representing the highest ideals of a humane German culture. In 1943, at a time when German culture seemed to have been overwhelmed by barbarism, Hindemith—then teaching at Yale—paid homage to his great predecessor among German composers by turning some little four-hand piano pieces by Weber into a brilliantly elaborated, playful symphonic score. The "March," which is the finale of the score, stays very close to the Weber original at the beginning, but then Hindemith extends and builds it to a powerful climax.

THE GIRL WITH THE FLAXEN HAIR

Claude Debussy (1862-1918), arr. Richard Stoltzman

The Girl with the Flaxen Hair (*La Fille aux cheveux de lin*) is a short piano composition found in the first book of Debussy's preludes for piano, published in 1910. It is a delicately understated work built on a hovering melodic figure given in this arrangement to the solo clarinet.

THEME AND VARIATIONS FOR CLARINET AND ORCHESTRA

Gioacchino Rossini (1792-1868)

The young Rossini showed an enormous fluency for a natural musicianship and creative ability. When he finally undertook academic training in Bologna, he felt at first overwhelmed by the more esoteric theoretical exercises required of him, and even more by his teacher's unwillingness to explain the reasons for any corrections of his work, other than to remark, "It is customary to write this way." Nonetheless Rossini gained a sureness of technique that clearly stood him in good stead the rest of

his life, allowing him to write with a marked sureness of effect. He had completed his training by the year 1810, when he was only eighteen years old, and was ready to embark on his glorious and influential career as an opera composer. But already in the spring of 1810 he composed a set of "Variations in C major for obbligato clarinet with orchestral accompaniment." This youthful work already clearly foreshadows the kind of melodic treatment that Rossini was to offer for the gratification of singers and audiences in his operas.

THE MUSIC OF KURT WEILL

Kurt Weill (1900-1950), arr. Irwin Kostal

Among the composers active on Broadway in the last half-century, Kurt Weill certainly had the most extensive musical training. Indeed, he enjoyed a remarkable career as a composer of avant-garde music in Europe (he was one of the composers whose work was especially singled out for eradication by the Nazis) before coming to the United States in 1933. His collaboration with Bertolt Brecht was enormously influential and produced a number of memorable songs. This was ironic, because Brecht wanted the music to function like "wallpaper," simply carrying the leftist political message of his texts. Weill was less overtly political, though no less socially committed, and his rare humanity came through in such songs as the purposely banal penny-dreadful ballad "Mack the Knife" from *The Threepenny Opera* (1928) and even more in the "Bilbao Song" from *Happy End* (1929). Once arrived in New York, Weill continued writing for the theater, always seeking new challenges and ways to break out of the conventional "musical-comedy" mold. It's ironic that his single most memorable American song was written for an actor who could scarcely carry a tune. Walter Huston played the role of Peter Minuit in Maxwell Anderson's *Knickerbocker Holiday* (1938), in which he croaked "September Song." His next Broadway score was the startlingly imaginative *Lady in the Dark* (1940) with a book by Moss Hart and lyrics by Ira Gershwin. This study of psychoanalysis hinges around a song dimly remembered by the heroine. The musical portions are restricted to elaborate dream sequences until the finale, when the heroine finally remembers the song that has been haunting her—"My Ship"—and comes to grips with the trauma of her childhood. "Speak Low" (which borrows its first line from Shakespeare's *Much Ado About Nothing*) is Weill's latest work to be included in the present medley. It comes from *One Touch of Venus* (1942), with a libretto by S.J. Perelman and lyrics by Ogden Nash, Mary Martin's first starring vehicle on Broadway, in which she appeared as a fetching classical goddess come to life in modern New York and spreading chaos wherever she went.

ANOTHER OP'NIN', ANOTHER SHOW

Cole Porter (1891-1964)

Cole Porter's finest achievement was a lively cross-fertilization of Shakespeare's *Taming of the Shrew* with a story of romantic entanglements backstage and even comic complications from a couple of unlikely mob heavies. "Another Op'nin', Another Show," the opening number, presented to the audience the timeless but humorous laments of the actors and hoofers who make their living in the so-called "glamorous" life of the theater.

—Steven Ledbetter

RICHARD STOLTZMAN

As soloist with more than one hundred orchestras, a recitalist and chamber music performer, and as a jazz artist, Richard Stoltzman has redefined the word "versatile." The first clarinetist to be presented in recital at Carnegie Hall, he has toured the country with programs combining classics and jazz, including performances in Boston, Chicago, Cleveland, Los Angeles, Montreal, Saint Paul, San Francisco, Seattle, Toronto, and Washington, D.C. As an exclusive RCA recording artist, Mr. Stoltzman has a discography numbering over eighteen releases, including a Grammy-winning recording of Brahms sonatas with Richard Goode, and a Grammy-nominated recording of the Mozart, Rossini, and Weber concertos with the Mostly Mozart Festival Orchestra. He has made solo appearances with numerous North American ensembles, including the New York Philharmonic, and the symphony orchestras of Atlanta, Buffalo, Cincinnati, Dallas, Denver, Detroit, Houston, Louisville, Montreal, Oakland, Pittsburgh, San Francisco, Syracuse, and Toronto. In Europe he has been featured with such orchestras as the English Chamber Orchestra, Hessichen Rundfunk, the La Scala Orchestra, RAI Milan, and the Scottish Chamber Orchestra.

Born in Omaha, Nebraska, the son of a jazz-playing railwayman, Richard Stoltzman graduated from Ohio State University with a double major in music and mathematics. He earned a master of music degree at Yale University and worked toward a doctoral degree at Columbia University. A ten-year participant at the Marlboro Music Festival, he gained extensive chamber music experience and, through musical relationships established there, became a founding member of the chamber music group TASHI in 1973.

Richard Stoltzman's 1985-86 season includes appearances with the symphony orchestras of Atlanta, Dallas, Denver, Pittsburgh, and Rochester, and the Mostly Mozart Festival Orchestra, back-to-back orchestral and recital evenings at the Hollywood Bowl, recitals in New York, Boston, Los Angeles, and San Francisco, a three-week tour with TASHI, and a week-long tour with Woody Herman and the Thundering Herd. Other highlights include the world premiere of a work by Steve Reich at Avery Fisher Hall, a festival appearance in Japan with Keith Jarrett and Chick Corea, his first visit to Australia as Artist of the Week at the Adelaide Festival, guest appearances with the Chamber Music Society of Lincoln Center and Keith Jarrett, and his debut this evening as soloist with the Boston Pops.

JOE WILLIAMS

Whether singing the blues, romantic ballads or contemporary music, Joe Williams is a singer of innate warmth, integrity, and lyric intelligence. Born in Cordele, Georgia, he moved with his mother to Chicago at the age of three. There, in the vast black ghetto of the South Side, Joe Williams first heard and felt the blues. While still in his teens, he began singing with local bands, then worked throughout the midwest as a solo act before joining Lionel Hampton's band on tour in 1943. Through the '40s and early '50s, he worked in groups led by Red Saunders, Andy Kirk, Pete Johnson, and Albert Ammons.

Christmas 1954 marked the beginning of the most significant relationship in Joe Williams's career, for that was when he became the singer with Count Basie's band. The Basie band gave him a swinging, big-time showcase for his special vocal talents and he began receiving long overdue recognition. His recording debut with Count Basie, *Every Day* (1955, later re-released as *Swingin' with the Count*) included such favorites as "Every Day (I Have the Blues)," "All Right, OK, You Win," and "Teach Me Tonight." Joe Williams became a five-time winner as the best blues singer in Downbeat Magazine's annual poll and numerous others. By mutual agreement, and with the Count's blessing, Mr. Williams became a solo performer again, in 1961. In the years since, Joe Williams has been constantly active in concerts, club dates, school clinics, and jazz festivals worldwide and has continued to record and make television appearances. His most recent role is that of "Grandpa Al," Claire Huxtable's father, on *The Cosby Show*. He has appeared on numerous television specials, including tributes to Duke Ellington, Eubie Blake, and Count Basie, who referred to Joe Williams as "my number one son."

In 1983, Joe Williams received a "star" in the Hollywood Walk of Fame and the Governors Award from the National Academy of Recording Arts and Sciences in Los Angeles. The Black Gold Award Show presented him with the first annual "Black Legend Award." His 1984 recording on the Delos label, *Nothin' But the Blues*, won the Grammy award that year for best jazz vocal. This evening, he performs for the first time with the Boston Pops.

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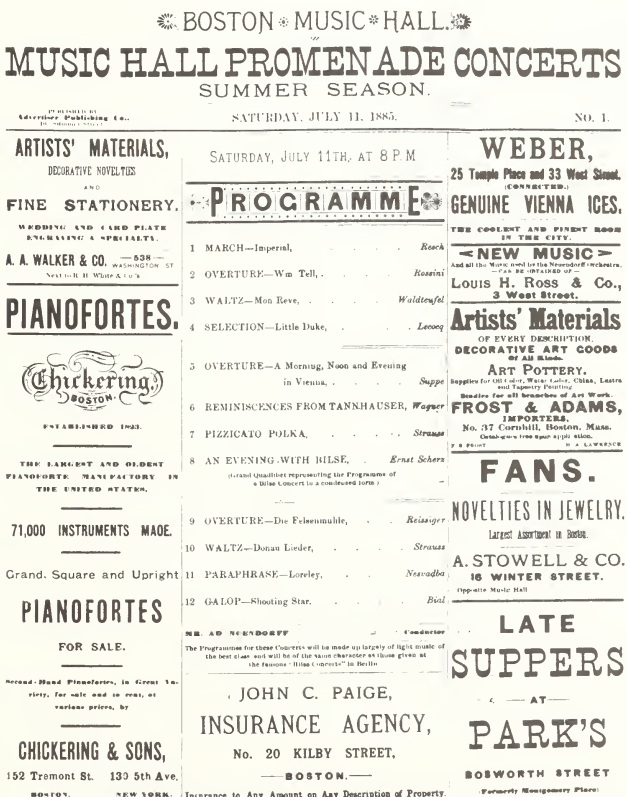

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1 MARCH—Imperial, ... Rosch

2 OVERTURE—Wm Tell, ... Rossini

3 WALTZ—Mon Reve, ... Waldteufel

4 SELECTION—Little Duke, ... Lecocq

5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe

6 REMINISCENCES FROM TANNHAUSER, Wagner

7 PIZZICATO POLKA, ... Strauss

8 AN EVENING WITH BILSE, . . Ernst Scherz

(Grand Quadlibet representing the Programme of a Bilse Concert in a condensed form.)

9 OVERTURE—Die Felsenmuhle, . . . Reissiger

10 WALTZ—Donau Lieder, ... Strauss

11 PARAPHRASE—Loreley, ... Nesvadba

12 GALOP—Shooting Star, ... Bial

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JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and is currently working on a fanfare commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4.

The soundtrack album to *Star Wars* has sold over four million copies, more than

any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams is currently composing the score for a new film, *Space Camp*, to be released later this year.

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HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. This May he receives honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

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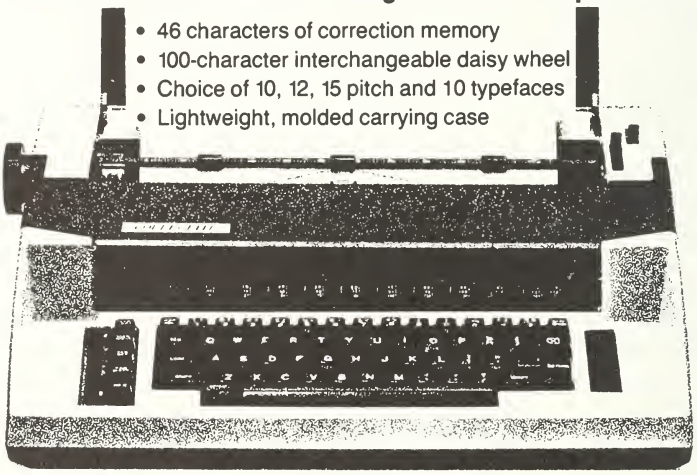

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1986

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HARRY ELLIS DICKSON, Associate Conductor

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Cecylia Arzewski
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
† Gerald Elias
Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Aza Raykhtsaum
* Lucia Lin
Joseph Scheer
Joseph Conte
John Williams

* Participating in a system of rotated seating within each string section.

† On sabbatical leave

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Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
* Mark Ludwig
* Roberto Diaz
Katherine Murdock
Ronald Houston

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
* Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
* Jerome Patterson
* Joel Moerschel
* Jonathan Miller
* Sato Knudsen

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* James Orleans

Flutes
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Craig Nordstrom

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Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Charles Daval
Peter Chapman
Andre Côme
Bruce Hall

Trombones
Norman Bolter
John Huling

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Douglas Yeo

Tuba
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Timpani
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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

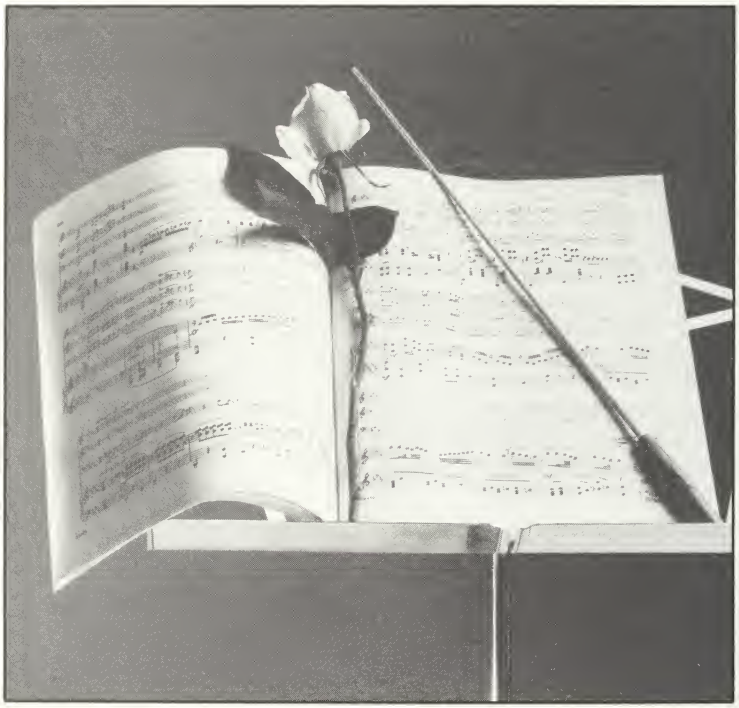
musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

ENCORE! ENCORE!



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jordan marsh

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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the rededication of the Statue of Liberty.

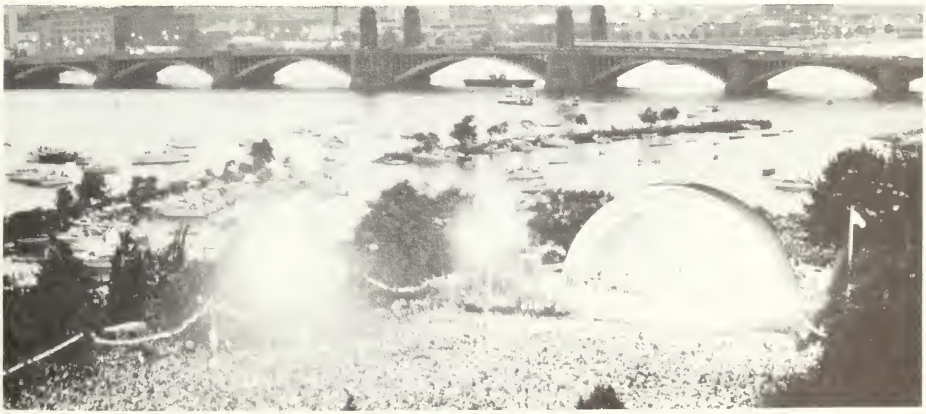
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops,* a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops,* and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat,* and *With a Song in My Heart,* featuring soprano Jessye Norman, and most recently *America, the Dream Goes On,* containing patriotic music old and new, and *Swing, Swing, Swing,* an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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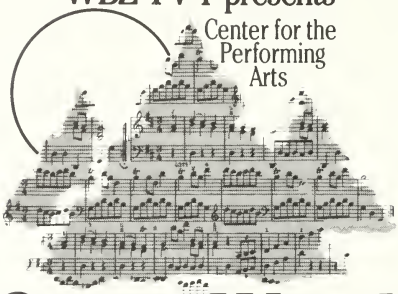

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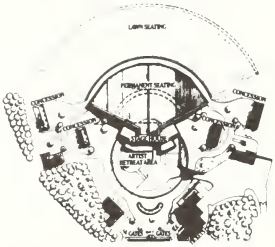

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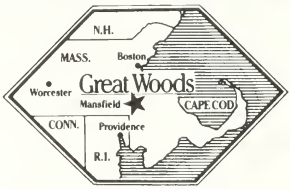

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NOTES ON THE MUSIC

SUITE FROM *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

THE MUSIC OF KURT WEILL

Kurt Weill (1900-1950), arr. Irwin Kostal

Among the composers active on Broadway in the last half-century, Kurt Weill certainly had the most extensive musical training. Indeed, he enjoyed a remarkable career as a composer of avant-garde music in Europe (he was one of the composers whose work was especially singled out for eradication by the Nazis) before coming to the United States in 1933. His collaboration with Bertolt Brecht was enormously influential and produced a number of memorable songs. This was ironic, because Brecht wanted the music to function like "wallpaper," simply carrying the leftist political message of his texts. Weill was less overtly political, though no less socially committed, and his rare humanity came through in such songs as the purposely banal penny-dreadful ballad "Mack the Knife" from *The Threepenny Opera* (1928) and even more in the "Bilbao Song" from *Happy End* (1929). Once arrived in New York, Weill continued writing for the theater, always seeking new challenges and ways to break out of the conventional "musical-comedy" mold. It's ironic that his single most memorable American song was written for an actor who could scarcely carry a tune. Walter Huston played the role of Peter Minuit in Maxwell Anderson's *Knickerbocker Holiday* (1938), in which he croaked "September Song." His next Broadway score was the startlingly imaginative *Lady in the Dark* (1940) with a book by Moss Hart and lyrics by Ira Gershwin. This study of psychoanalysis hinges around a song dimly remembered by the heroine. The musical portions are restricted to elaborate dream sequences until the finale, when the heroine finally remembers the song that has been haunting her—"My Ship"—and comes to grips with the trauma of her childhood. "Speak Low" (which borrows its first line from Shakespeare's *Much Ado About Nothing*) is Weill's latest work to be included in the present medley. It comes from *One Touch of Venus* (1942), with a libretto by S.J. Perelman and lyrics by Ogden Nash, Mary Martin's first starring vehicle on Broadway, in which she appeared as a fetching classical goddess come to life in modern New York and spreading chaos wherever she went.

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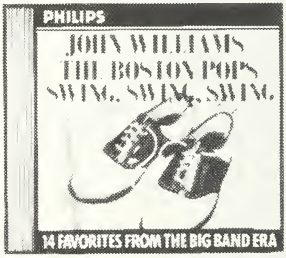

■ If you just can't get enough of John Williams and the Pops, then come into the Harvard Coop and get their latest album, *Swing, Swing, Swing!* and, if you don't already have them, all of Williams' other recordings on Philips. And while you're here, look around: we've got the largest selection of titles in New England!

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SINFONIA CONCERTANTE IN E-FLAT MAJOR, K.364

Wolfgang Amadè Mozart (1756-1791)

The sinfonia concertante form was a popular cross between concerto and symphony in the 18th century, a genre in which elevated symphonic discourse was lightened and made more brilliant by the presence of soloists, usually numbering from two to four, who carried on a dialogue with one another and with the orchestra. Mozart wrote several works of this type (some of them, unfortunately, are lost), most of them intended for Paris, where the sinfonia concertante form aroused special enthusiasm. But his last and finest work of this type was the one in E-flat featuring a violin and a viola as the soloists. Composed in Salzburg in 1779, it showed all that Mozart had learned on his travels to Mannheim and Paris, plus that impalpable touch of genius that was Mozart's own. It is full of rich, singing melodies and warm textures. The minor key of the slow movement encourages eloquent dialogue between the soloists, and the gaiety of the last movement is imbued with the spirit of the dance.

ENTRANCE OF THE GUESTS from *TANNHÄUSER*

Richard Wagner (1813-1883)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

ORPHEUS IN THE UNDERWORLD OVERTURE

Jacques Offenbach (1819-1880)

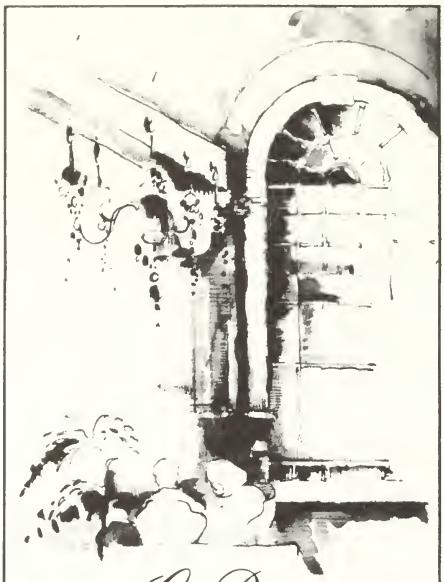
One of the greatest composers of light music of all time, Offenbach made his mark internationally with his first big operetta success, *Orpheus in the Underworld*, in 1858. The plot was a parody of the familiar myth (and of Gluck's classic operatic version) in which Orpheus descends to the realm of Pluto to recover his wife Eurydice; but in Offenbach, he does not go out of love for her—he has, in fact, grown rather tired of her. He is only goaded into making the attempt when Public Opinion explains that posterity expects this of him. Orpheus goes to Jupiter (who is trying to quell a riot among the Olympian deities fed up with a diet of nectar and ambrosia) for assistance; but Jupiter, that experienced seducer, is entranced by descriptions of Eurydice's beauty and determines to descend to the Underworld to investigate further. The rest of the gods go with him as a lark, and the action culminates in a rousing "galop infernal" now known to all the world as the can-can.

SUITE FROM THE BALLET *GAYNE*

Aram Khachaturian (1903-1978)

The Armenian-born Soviet composer Khachaturian enjoyed one of the biggest hits of his life with a colorful ballet, *Gayne*, composed in 1940, dealing with village life in Soviet Armenia. The score is painted in vivid colors, with energetic rhythms and

continued on page 46



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OPENING NIGHT AT POPS

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, May 6, 1986 at 8

Music of Boston Composers

Boston Overture — McKinley

World Premiere
Commissioned by the Boston Pops Orchestra

Prelude from Suite in E, Op. 63 — Foote

Suite from *The Incredible Flutist* — Piston

Introduction—Siesta—Hour in the Market Place—
Dance of the Vendors—Entrance of the Customers—
Tango of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

March from *Symphonic Metamorphosis* — Hindemith

Presenting
RICHARD STOLTZMAN

The Girl with the Flaxen Hair — Debussy-Stoltzman

Theme and Variations for Clarinet and Orchestra — Rossini

The Music of Kurt Weill — arr. Kostal

Speak Low, from *One Touch of Venus*
September Song, from *Knickerbocker Holiday*
The Bilbao Song, from *Happy End*
My Ship, from *Lady in the Dark*
Mack the Knife, from *Threepenny Opera*

INTERMISSION

Another Op'nin, Another Show, from *Kiss Me, Kate* — Porter-Courage

Presenting
JOE WILLIAMS

Norman Simmons, Piano — Bob Badgley, bass
Richard Johnson, guitar — Gerryck King, drums

On the Sunny Side of the Street — McHugh/Fields-Hunter

Who She Do — Joe Williams

Just the Way You Are — Joel-Johnson

War No More — trad.-Pate

Everything's Coming Up Roses, from *Gypsy* — Styne-Ramin

Opening Night at Pops is a project of the Boston Symphony Association of Volunteers.

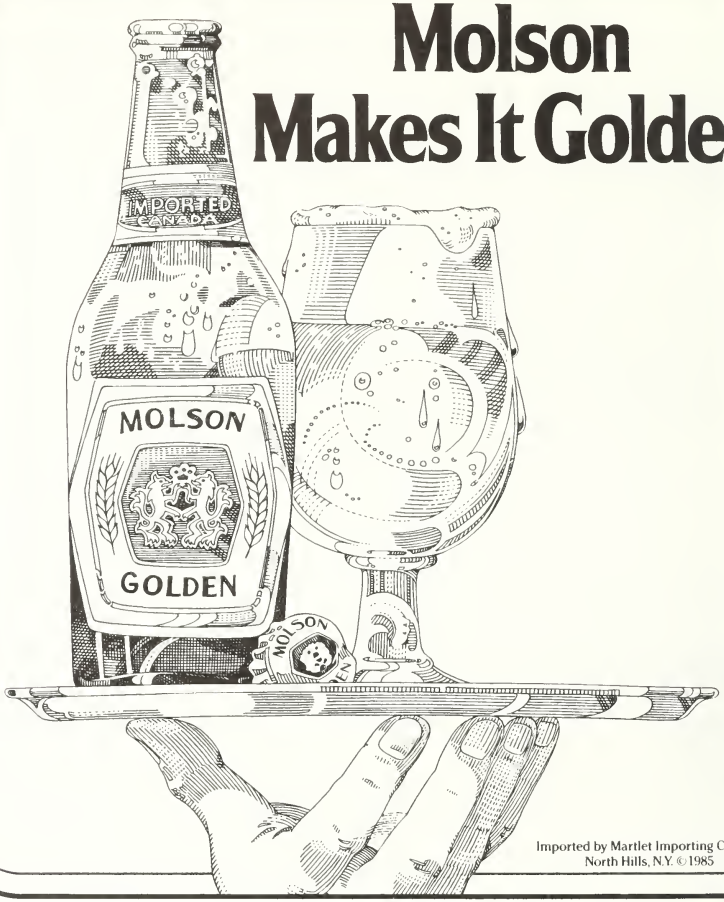
John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

Accommodations for this evening's soloists generously provided by Sheraton Boston Hotel & Towers.

Portions of this evening's concert are being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional scenes of the audience may be used.

Molson Makes It Golden



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, May 7, 1986 at 8

Joyeuse March — Chabrier

Pastorale d'Été — Honneger

Suite from *The Incredible Flutist* — Piston

Introduction—Siesta—Hour in the Market Place—
Dance of the Vendors—Entrance of the Customers—
Tango of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

Sinfonia Concertante in E-Flat for Violin and Viola, K.364 — Mozart

Allegro maestoso
Andante
Presto
MICHAEL LUDWIG, Violin
MARK LUDWIG, Viola

INTERMISSION

Another Op'nin, Another Show, from *Kiss Me, Kate* — Porter-Courage

The Music of Kurt Weill — arr. Kostal

Speak Low, from *One Touch of Venus*
September Song, from *Knickerbocker Holiday*
The Bilbao Song, from *Happy End*
My Ship, from *Lady in the Dark*
Mack the Knife, from *Threepenny Opera*

Love Theme from *Out of Africa* — Barry-Reisman

Everything's Coming Up Roses, from *Gypsy* — Styne-Ramin

Among Those Present: Guild for the Italian Home for Children; Friends of the Deaconess; Barry Price Rehabilitation Center; St. Bernard Commandery of Boston; William H. Dolben & Sons, Inc.; St. Denis Church—Westwood; Valley Forge High School, Parma Heights, Ohio; Parma High School; St. Pius X Church; The Woodlands School; Yale Club of Boston; Ladies of Merrimack College; Norwood Girl Scouts; Norwood Italian Ladies Lodge #1690.

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, May 8, 1986 at 8

HARRY ELLIS DICKSON conducting

Entrance of the Guests from *Tannhäuser*	Wagner
Overture to *Orpheus in the Underworld*	Offenbach
Meditation from *Thaïs* Max Hobart, violin solo	Massenet
Suite from *Gayne* Rose Maidens—Lullaby—Sabre Dance	Khachaturian
INTERMISSION	
Tales from the Vienna Woods Waltzes	Strauss
Little Fugue in G minor	Bach-Cailliet
Marche Slav, Op. 31	Tchaikovsky
INTERMISSION	
Selections from *My Fair Lady* Get Me to the Church on Time—Wouldn't It Be Loverly—I've Grown Accustomed to Her Face—I Could Have Danced All Night—On the Street Where You Live—The Rain in Spain—With a Little Bit of Luck	Loewe-Hayman
Love Theme from *Out of Africa*	Barry-Reisman
Everything's Coming Up Roses, from *Gypsy*	Styne-Ramin

Among Those Present: American Red Cross of Massachusetts Bay; Bradford College Alumni Association; A M Employees Association—American Mutual Insurance Co.; Instron Corporation; Church of St. Eulalia, Winchester, Mass.; Fitchburg State College; St. Brigid's Parish Catechists; Rockport High School Music Department; Medford Catholic Women's Club; Willow Hill School; Lynnfield Newcomers; Over 55 Club, Rye, N.H.; St. Anne's Guild of Grace Church; Academic Excellence Group; American Graduate School of International Management; Braintree Point Woman's Club; St. Robert's Women's Club of Andover.

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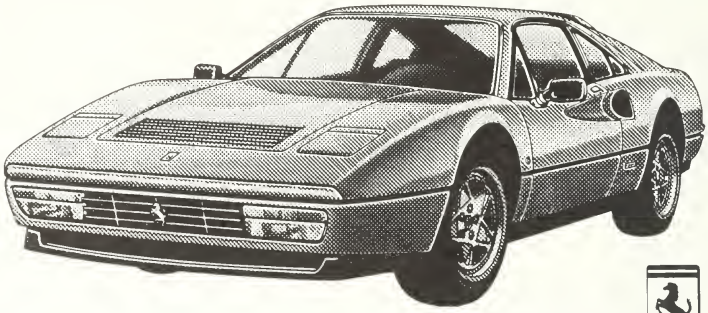

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, May 9, 1986 at 8

CONSTRUCTION INDUSTRY NIGHT AT POPS

Joyeuse March — Chabrier

Pastorale d'Été — Honneger

Suite from *The Incredible Flutist* — Piston
Introduction—Siesta—Hour in the Market Place—
Dance of the Vendors—Entrance of the Customers—
Tango of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

Presenting
NATALIE COLE and JOHNNY MATHIS
in a tribute to NAT KING COLE

James F. Ganduglia, percussion — Michael N. Bach, bass
Gordon L. Goodwin, piano — Joseph M. Lizama, drums
Gilbert J. Reigers, guitar

To the Ends of the Earth — Duning-Pershing
Nature Boy — Ahbez-Richardson
Paper Moon—Mona Lisa—Ballerina — arr. May
Straighten Up and Fly Right—Sweet Lorraine—Route 66 — arr. May
Stardust — Carmichael—May
Smile — Chaplin-May
Walking My Baby Back Home—Let There Be Love—Ramblin' Rose — arr. May

INTERMISSION

Love is Sweeping the Country — Gershwin-Ramin
Jerome Kern—The Hollywood Years — arr. Ramin
Pick Yourself Up—A Fine Romance—The Way You Look Tonight
Love Theme from *Out of Africa* — Barry-Reisman
The Mission Theme (from NBC News) — Williams

Among Those Present: American Bar Association; Hale School, Stow, Massachusetts; Charlestown Elementary School, Charlestown, N.H.; Adult Fellowship—First Parish Congregational Church, Wakefield, Mass.; One-Plus-One Club; Vermont Transit Company; Shrewsbury Schools Music Association.

Accommodations for this evening's soloists generously provided by Sheraton Boston Hotel & Towers.

Special thanks to American Airlines.

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

At the time of his death in 1965, Nat "King" Cole was among the most popular vocalists in the country, a position he had already held for twenty years. One of his last professional activities was to film "The Ballad of Cat Ballou," which he sang with Stubby Kaye in the western spoof *Cat Ballou*, starring Jane Fonda and Lee Marvin; the picture was released after his death, but it reminded audiences vividly of Cole's charm and stylish manner of performance.

Before he attained stardom as a singer, Cole was a highly regarded jazz pianist. He was born Nathaniel Adams Coles in Birmingham, Alabama, in 1917. It was a musical family; three of his brothers also became professional musicians. Nat was already leading his own group, the Royal Dukes, in Chicago at the age of seventeen. Two years later he made his first recordings with a band led by his brother Eddie. He soon moved to Los Angeles, where he formed a trio (consisting of guitar and bass, in addition to his piano) in 1937.

Through the 1940s he continued to perform with all-star jazz groups, but from 1944 on he became even more famous as a singer, with an extended series of best-selling records. He was the first black artist to acquire a sponsor on a national radio program, and later he did a series on television as well. Cole's voice—utterly distinctive in its velvety quality and its precise diction—combined with his piano stylings in performances informed by good taste and thorough musicianship. His audience (as indicated by successful tours to South America, Europe, and the Middle East) extended well beyond the borders of the United States. His premature death shortly before his forty-eighth birthday came as a shock to millions of music-lovers, but the steady availability of his many recordings demonstrates the continuing appeal of Nat "King" Cole's special style and musicianship.

—Steven Ledbetter

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, May 10, 1986 at 8

Joyeuse March — Chabrier

Pastorale d'Été — Honneger

Suite from *The Incredible Flutist* — Piston

Introduction—Siesta—Hour in the Market Place—
Dance of the Vendors—Entrance of the Customers—
Tange of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

Presenting
NATALIE COLE and JOHNNY MATHIS
in a tribute to NAT KING COLE

James F. Ganduglia, percussion — Michael N. Bach, bass
Gordon L. Goodwin, piano — Joseph M. Lizama, drums
Gilbert J. Reigers, guitar

To the Ends of the Earth — Duning-Pershing

Nature Boy — Ahbez-Richardson

Paper Moon—Mona Lisa—Ballerina — arr. May

Straighten Up and Fly Right—Sweet Lorraine—Route 66 — arr. May

Stardust — Carmichael-May

Smile — Chaplin-May

Walking My Baby Back Home—Let There Be Love—
Ramblin' Rose — arr. May

INTERMISSION

Love is Sweeping the Country — Gershwin-Ramin

Jerome Kern—The Hollywood Years — arr. Ramin

Pick Yourself Up—A Fine Romance—
The Way You Look Tonight

Love Theme from *Out of Africa* — Barry-Reisman

The Mission Theme (From NBC News) — Williams

Among Those Present: Regis College; Genrad, Inc.; Holy Trinity United Methodist Church of Danvers Adult Fellowship; The Congregators of the Amherst, N.H. Congregational Church; Elizabeth Seton Residence; Londonderry Presbyterian Church, Londonderry, N.H.; K.L.B. Tours, Exeter, N.H.; St. Paul Lutheran Church; Wesley United Methodist Church Couples Club; Computervision Corporation; St. Zepherin Parish Council; American Association of University Women—Canton Branch; Scarsdale Woman's Club; Fitchburg Business and Professional Women; Rotary Club of Providence, Peoples United Methodist Church; Free Christian Church.

Accommodations for this evening's soloists generously provided by Sheraton Boston Hotel & Towers.

Special thanks to American Airlines.

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Baldwin Piano

Portions of this evening's concert are being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional scenes of the audience may be used.

BOSTON

POPS

1986

THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Michael Rosenbloom
Sharan Leventhal
Sandra Kott
Lisa Crockett
David Jacobson
Diane Pettipaw

Second Violins

William Waterhouse
Shirley Boyle
Judith Eissenberg
Paul MacDowell
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Pattison Story
Victoria Kintner
Harris Shilakowsky
Diane Cataldo

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

David Finch
Ronald Lowry
George Seaman
Miron Yampolsky
Beth Pearson
Joan Esch
Toni Rapier
Marc Simcox

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
Barry Boettger
Justin Locke
Thomas Coleman
Prentice Pilot

Flutes

Elinor Preble
Randolph Bowman

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Kay Kemper

Piano

Bob Winter

Librarian

William Shisler

Personnel Manager

Harry Shapiro

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 11, 1986 at 7:30

HARRY ELLIS DICKSON conducting

Prelude to Act III of *Lohengrin*	Wagner
Overture to *Die Fledermaus*	Strauss
Songs My Mother Taught Me	Dvořák
Irish Suite Irish Washerwoman—The Minstrel Boy— Last Rose of Summer—Rakes of Mallow	Anderson

INTERMISSION

Symphonic Variations for Piano and Orchestra SUSAN ALMASI	Franck
Gold and Silver Waltz	Lehár

INTERMISSION

Consider Yourself, from *Oliver*	Bart-Stevens
George M. Cohan Medley Give My Regards to Broadway—Mary's a Grand Old Name—Nellie Kelly, I Love You—You're a Grand Old Flag—You Remind Me of My Mother—Harrigan—Yankee Doodle Dandy	arr. Bodge
Forgotten Dreams	Anderson
Hello, Dolly	Herman-Hayman
Boogie Woogie Bugle Boy	Raye-Prince-Hayman

Among Those Present: Emmanuel College; Adams-Russell Company; The Brown University Alumni Club of Boston; Bridgewater Alumni Association, Bridgewater State College; Prime Computer Inc.; Emmanuel College Class of 1986; Mayo Health Facilities/Division of the Flatley Company; Pinkerton Academy Alumni Association; Faith Lutheran Church; Burton L. Wales Public Library, Abington; Boston Chapter—National Association of Accountants.

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4. Lambrusco, Castel Ruboun
A slightly effervescent red with a lively bouquet.

8. Chablis, Charles Krug
A well balanced white; full, rich, dry.

11. Sauvignon Blanc, Tenuta S. Anna
A medium-bodied, fruity white wine with a delicate finish.

14. Johannisberg Riesling, Robert Mondavi
A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

15. Verdicchio, Bianchi
A light white wine with a clean, crisp taste. Winner of diplomas and gold medals in Milan.

21. Vouvray, La Vallee
A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

25. Macon Village, Jaboulet-Vercherre
One of France's most prestigious white wines. Dry, full-bodied with a distinctive bouquet.

26. Cabernet Blush, Mill Creek
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.

29. Cabernet Sauvignon, Robert Mondavi
A deep ruby color and a full enticing varietal bouquet.

32. Blanc de Blanc, Kriter
Produced from 100% white grapes, it is light, fresh, and very dry.

36. Chenin Blanc Robert Mondavi
This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

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RICHARD STOLTZMAN

As soloist with more than one hundred orchestras, a recitalist and chamber music performer, and as a jazz artist, Richard Stoltzman has redefined the word "versatile." The first clarinetist to be presented in recital at Carnegie Hall, he has toured the country with programs combining classics and jazz, including performances in Boston, Chicago, Cleveland, Los Angeles, Montreal, Saint Paul, San Francisco, Seattle, Toronto, and Washington, D.C. As an exclusive RCA recording artist, Mr. Stoltzman has a discography numbering over eighteen releases, including a Grammy-winning recording of Brahms sonatas with Richard Goode, and a Grammy-nominated recording of the Mozart, Rossini, and Weber concertos with the Mostly Mozart Festival Orchestra. He has made solo appearances with numerous North American ensembles, including the New York Philharmonic, and the symphony orchestras of Atlanta, Buffalo, Cincinnati, Dallas, Denver, Detroit, Houston, Louisville, Montreal, Oakland, Pittsburgh, San Francisco, Syracuse, and Toronto. In Europe he has been featured with such orchestras as the English Chamber Orchestra, Hessichen Rundfunk, the La Scala Orchestra, RAI Milan, and the Scottish Chamber Orchestra.

Born in Omaha, Nebraska, the son of a jazz-playing railwayman, Richard Stoltzman graduated from Ohio State University with a double major in music and mathematics. He earned a master of music degree at Yale University and worked toward a doctoral degree at Columbia University. A ten-year participant at the Marlboro Music Festival, he gained extensive chamber music experience and, through musical relationships established there, became a founding member of the chamber music group TASHI in 1973.

Richard Stoltzman's 1985-86 season includes appearances with the symphony orchestras of Atlanta, Dallas, Denver, Pittsburgh, and Rochester, and the Mostly Mozart Festival Orchestra, back-to-back orchestral and recital evenings at the Hollywood Bowl, recitals in New York, Boston, Los Angeles, and San Francisco, a three-week tour with TASHI, and a week-long tour with Woody Herman and the Thundering Herd. Other highlights include the world premiere of a work by Steve Reich at Avery Fisher Hall, a festival appearance in Japan with Keith Jarrett and Chick Corea, his first visit to Australia as Artist of the Week at the Adelaide Festival, guest appearances with the Chamber Music Society of Lincoln Center and Keith Jarrett, and his debut this evening as soloist with the Boston Pops.

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JOE WILLIAMS

Whether singing the blues, romantic ballads or contemporary music, Joe Williams is a singer of innate warmth, integrity, and lyric intelligence. Born in Cordele, Georgia, he moved with his mother to Chicago at the age of three. There, in the vast black ghetto of the South Side, Joe Williams first heard and felt the blues. While still in his teens, he began singing with local bands, then worked throughout the midwest as a solo act before joining Lionel Hampton's band on tour in 1943. Through the '40s and early '50s, he worked in groups led by Red Saunders, Andy Kirk, Pete Johnson, and Albert Ammons.

Christmas 1954 marked the beginning of the most significant relationship in Joe Williams's career, for that was when he became the singer with Count Basie's band. The Basie band gave him a swinging, big-time showcase for his special vocal talents and he began receiving long overdue recognition. His recording debut with Count Basie, *Every Day* (1955, later re-released as *Swingin' with the Count*) included such favorites as "Every Day (I Have the Blues)," "All Right, OK, You Win," and "Teach Me Tonight." Joe Williams became a five-time winner as the best blues singer in Downbeat Magazine's annual poll and numerous others. By mutual agreement, and with the Count's blessing, Mr. Williams became a solo performer again, in 1961. In the years since, Joe Williams has been constantly active in concerts, club dates, school clinics, and jazz festivals worldwide and has continued to record and make television appearances. His most recent role is that of "Grandpa Al," Claire Huxtable's father, on *The Cosby Show*. He has appeared on numerous television specials, including tributes to Duke Ellington, Eubie Blake, and Count Basie, who referred to Joe Williams as "my number one son."

In 1983, Joe Williams received a "star" in the Hollywood Walk of Fame and the Governors Award from the National Academy of Recording Arts and Sciences in Los Angeles. The Black Gold Award Show presented him with the first annual "Black Legend Award." His 1984 recording on the Delos label, *Nothin' But the Blues*, won the Grammy award that year for best jazz vocal. This evening, he performs for the first time with the Boston Pops.

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MICHAEL LUDWIG

A student at the Philadelphia Colleges of the Arts, School of Music, Michael Ludwig has studied violin since he was six years old with his father, Irving Ludwig, a violinist with the Philadelphia Orchestra. He has appeared twice as soloist with the Philadelphia Orchestra, as winner of the Children's Audition at the age of nine and as winner of the Junior Student Audition at fourteen. He won the Senior Student Competition in April of this year and will make a third solo appearance during the 1986-87 season. In May 1979, Mr. Ludwig won the Mostovoy Young Artists Competition, and in June 1983 the Mozart Concerto Competition, both of which led to solo appearances. In June 1984, he performed in Washington, D.C., for the General Motors Cancer Research Foundation and made a solo appearance with the Boston Pops. As the 1984 grand prize winner of the Seventeen Magazine/General Motors National Concerto Competition, Mr. Ludwig received a scholarship award and appeared as soloist with the Chicago Symphony. He has also performed with the Beethoven Pops Symphony in Washington, D.C., and in numerous recitals in the Philadelphia area. Michael Ludwig's recent appearances include solo performances with the orchestra of the Philadelphia Colleges of the Arts, the Pottstown Symphony, the Haddonfield Symphony Orchestra, and the Delaware Valley Philharmonic Orchestra.

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MARK LUDWIG

A member of the Boston Symphony Orchestra's viola section since 1982, Mark Ludwig is making his debut as soloist with the Boston Pops this season. He shares his musical vocation with his father, a violinist in the Philadelphia Orchestra, and his brother, who joins him for this performance of Mozart's *Sinfonia concertante* in E-flat. Mr. Ludwig received a bachelor of music degree and certificate in study from the Curtis Institute in Philadelphia, where he studied with Joseph de Pasquale. He has had orchestral and chamber music coaching with such eminent musicians as Raphael Bronstein, Joseph Silverstein, Felix Galimir, Sacha Schneider, and Oscar Schumsky. While attending the Curtis Institute, he studied painting at the Pennsylvania Academy of the Fine Arts.

During the 1979-80 season he was principal violist of the Curtis Institute of Music Orchestra and subsequently became a soloist and principal violist of the New Chamber Players, an orchestra composed mainly of members of the Curtis Institute and the Philadelphia Orchestra. Before joining the BSO, he was co-principal violist of the Kansas City Philharmonic. In addition to playing for the Philadelphia Opera Company and the Concerto Soloists of Philadelphia, Mark Ludwig has made solo appearances with the Kansas City Philharmonic and the New Chamber Players. A member of the Brattle String Quartet and currently a member of the Cambridge Quartet, he has premiered new chamber works and viola compositions written for him in the New England Conservatory Extension Works Chamber Series. His performances include chamber concerts and recitals in Philadelphia, Boston, Tanglewood, and throughout the New England area. Mr. Ludwig is a faculty member of the Project Step program in Boston and the Boston University Tanglewood Institute, where he coaches chamber music. He is a consultant on the staff of the Medical Center for Performing Artists at Suburban General Hospital of Norristown, Pennsylvania, a medical clinic which helps student and professional musicians with musically related physical problems.

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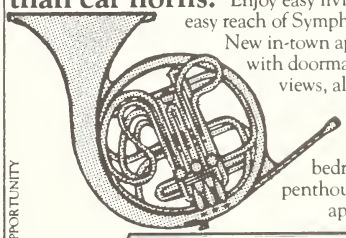

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NATALIE COLE

With numerous gold and platinum records, Grammy awards, and sold-out concerts to her credit, Natalie Cole makes her Boston Pops debut at these performances. Born and raised in the Hancock Park district of Los Angeles, she traveled across the United States, Mexico, and Europe on her father's tours and appeared onstage with him at the age of twelve in a musical revue at Los Angeles' Greek Theatre. While studying child psychology at the University of Massachusetts and the University of Southern California, Natalie began singing on campus and in local clubs and, upon graduation, worked in a variety of bands on the east coast before signing with Capitol Records, her father's label for much of his career. Shortly after the release of her debut album, "Inseparable," it became evident that Natalie Cole would make her own mark on the contemporary music scene. "Inseparable" achieved gold status, signifying sales in excess of 500,000 copies, and the single "This Will Be" earned Natalie two Grammy awards, best new artist and best R&B female vocal performance of 1975. The following year, "Natalie" became her second gold album and earned a Grammy nomination for best pop female vocal performance, while the single "Sophisticated Lady (She's a Different Lady)" won the Grammy for best R&B female vocal performance. Her next album, "Unpredictable," turned platinum, with sales in excess of one million copies, and the single "I've Got Love on my Mind" received a Grammy nomination as best R&B female performance. Natalie received two more nominations in that category, for the singles "Our Love" and "Stand by Me." Her subsequent recordings include releases on the Epic and Modern/Atlantic labels.

Natalie Cole has performed to audiences around the world, from the Royal Albert Hall in London, to New York's Metropolitan Opera House, from the Tokyo Music Festival, where she won the 1979 grand prize, to the Kool Jazz Festival in San Diego. She starred in her own one-hour television special on CBS and had her name placed in perpetuity on Hollywood's Walk of Fame. In addition to her recording career, Natalie has been involved with numerous charitable organizations, including the American Cancer Society, N.O.W. (Neighbors of Watts), an entertainment business charity that supports children's centers in the Los Angeles ghetto, and "Because We Care," a benefit for the Cambodian people.

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JOHNNY MATHIS

With worldwide record sales exceeding one-hundred million and as many as three songs in the Top Ten Pop charts simultaneously, Johnny Mathis is second only to Frank Sinatra as America's most successful album seller. He also holds the all-time unchallenged record of having had one album, "Johnny's Greatest Hits," on Billboard's best-selling charts for an astonishing nine-and-one-half years!

A native of San Francisco, Johnny acquired his love of cooking from his mother and his love of music from his father. At the age of thirteen, he began taking voice lessons. An outstanding high school athlete, Johnny went to San Francisco State College on an athletic scholarship and intended to become a physical education teacher. While in college, he set records in track and field events and was invited to the 1956 Olympic trials. At the same time, he was singing in San Francisco clubs, when he came to the attention of Helen Noga, owner of the "Blackhawk" Club. Through her efforts, Johnny signed a contract with Columbia records and went to New York. Within a year, his first single, "Wonderful, Wonderful," was a national hit, followed by "It's Not for Me to Say" and "Chances Are." He has more than fifty gold and platinum albums and singles for his domestic and international record sales. In recent years, he has collaborated with several female vocalists, notably with Deniece Williams on "Too Much, Too Little, Too Late," his first number one pop single.

Johnny tours year-round, giving live concerts in such diverse places as London, New York, Paris, Monte Carlo, Mexico, Rio de Janeiro, Tokyo, and Hong Kong. In 1972, sixteen years after he was to have been in the trials, Johnny attended the summer Olympics in Munich, as a guest of the Olympic Committee. An avid golfer, he plays nearly every day and participates in many celebrity tournaments. One of the select few famous "amateur" golfers who have the distinction of hosting their own Professional Golf Association-sanctioned tournments, Johnny hosted the second annual Johnny Mathis Seniors PGA Golf Tournament in March of this year. These are his first appearances with the Boston Pops.

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SUSAN ALMASI

Pianist Susan Almasi has performed extensively throughout the New York and New England areas as recital soloist, in collaboration with a wide range of instrumentalists and vocalists, and as soloist with orchestra. In addition to her extensive work as an ensemble artist, she has performed concertos of Bach, Beethoven, Henze, and Stravinsky. In her solo repertoire, she specializes in the music of Brahms, Schumann, Chopin, and Debussy. Ms. Almasi has been a featured soloist with the Boston Pops under John Williams, and at Boston Symphony Youth Concerts under Harry Ellis Dickson. Currently chorus master at the American Opera Center at the Juilliard School in New York, she has been rehearsal pianist for the Boston Symphony Orchestra and the Tanglewood Festival Chorus, and assistant conductor of the MIT Choral Society. Her coaching, rehearsal, and master class affiliations have resulted in her working with such artists as Seiji Ozawa, Sir Colin Davis, Leontyne Price, and Itzhak Perlman.

Ms. Almasi holds a master's degree in piano from the State University of New York at Stony Brook. As an artist-in-residence at her undergraduate alma mater, Brandeis University, she has taught courses in vocal literature and performance practice and in the art of accompaniment. A Fellow in Vocal Coaching at the Tanglewood Music Center for two successive summers, Ms. Almasi subsequently appeared in recital with soprano Phyllis Curtin. For the 1980 session, she was a member of the Tanglewood Music Center vocal coaching faculty; she has also been a member of the Opera Department staff at the New England Conservatory of Music. In addition to her work as a classical artist, Ms. Almasi also performs jazz and blues, both as a soloist and in collaboration with vocal artists.

continued from page 19

elements of folk dances. The scenario was markedly didactic. The heroine of the title was unhappily married to Giko, a rude and evil man who dislikes the Russians and the communal life of his village. He later betrays his country, but Gayne finds love (and political direction) from a Russian border guard, and together they confound the plots of Giko. Some of the music had been used in a 1939 ballet entitled *Happiness*, but the famous "Sabre Dance" was composed for *Gayne* to depict the villainous Giko.

LOVE IS SWEEPING THE COUNTRY

George Gershwin (1898-1937)

The most unlikely presidential campaign of all time was also the most melodious. It took place in the 1931 musical *Of Thee I Sing*, a satire of American politics with a book by Morrie Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and music by his brother George. It became the first musical comedy to win a Pulitzer Prize and the first

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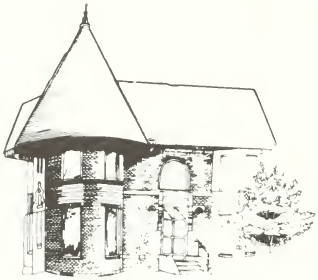

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to get its text published in book form. Presidential candidate John P. Wintergreen (and his immortally incompetent running mate Alexander Throttlebottom) looked for and finally found a campaign platform that everyone would approve of: love! If Wintergreen won the election, there would be a marriage in the White House. The platform worked, as revealed in the lively number, introduced by George Murphy (later a U.S. Senator!) and June O'Dea, "Love is Sweeping the Country."

THE MUSIC OF JEROME KERN

Jerome Kern (1885-1945)

One of the most magical of the great Hollywood musicals featuring Fred Astaire and Ginger Rogers was *Swingtime* (1936), which boasted a Jerome Kern score, as memorable a collection of songs as was ever created for a movie. Dorothy Fields' lyrics, enlivened by Kern's great tunes, lifted spirits with "Pick Yourself Up" (in which Fred, smitten by dancing-teacher Ginger, pretends to have two left feet in order to take lessons from her), "A Fine Romance" (sung by the pair during a fake but charming Hollywood snowstorm), and "The Way You Look Tonight," with its wonderful sight-gag: Fred comes to Ginger's apartment to apologize for getting her fired. He sits at the piano and begins to sing this song, while she is in the next room "doing her face." Enchanted with the song, she floats up behind him, mudpack and all, as he finishes the last verse— "lovely . . . just the way you look tonight!"—and does a double-take when he finally sees the apparition he has been serenading.

GEORGE M. COHAN MEDLEY

Born into a show-business family, George M. Cohan (1878-1942) was a many-talented man of the theater: singer, dancer, actor, writer, composer, and director. At a time when lush and beautiful European operettas dominated our musical theater, Cohan drew upon the heritage of the Irish immigrants and their theatrical traditions to create a lively and spunky kind of show that avoided the starchy, stereotyped lyrics and dialogue of the operetta and replaced them with normal, slangy, everyday speech. The results rarely pleased the critics, who were much higher-browed than Cohan or his audience, but they had the effect of modernizing the American musical theater and paving the way for the new generation to come: Irving Berlin, Jerome Kern, George Gershwin, and so many others. The medley performed here contains tunes from most of Cohan's major shows. His first big hit, *Little Johnny Jones* (1904), was as advanced and progressive a musical as New York had ever seen. It contained two of Cohan's biggest hits: "Give My Regards to Broadway," and "Yankee Doodle Dandy." Two new Cohan shows opened within the space of six weeks in 1906: New Year's Day saw the premiere of *45 Minutes from Broadway*, which contained "Mary's a Grand Old Name"; and on Lincoln's birthday *George Washington, Jr.* opened with "You're a Grand Old Flag." *The American Idea* of 1908 contained Cohan's famous spelling song "H-A-double R-I-G-A-N." The latest show represented here, *Little Nellie Kelly* (1922), had two songs that achieved considerable fame, "Nellie Kelly, I Love You" and "You Remind Me of My Mother."

DIE FLEDERMAUS OVERTURE

Johann Strauss the younger (1825-1899)

The most famous of Strauss's stage works, a highpoint of Vienna's Golden Age of operetta, is filled throughout with the same effervescence as the champagne that gets everyone utterly confused at a glorious all-night party in which things are not quite

what they seem. Adele, the chambermaid, has come to the party in a dress borrowed from her mistress, only to run into that lady disguised as a mysterious Hungarian countess so that she won't be recognized by her husband, who is having one last fling before starting a week's jail term. It all turns out to be an elaborate practical joke, and the married couple decides that it would be simpler to blame everything on the champagne than to get a divorce. Ever since the operetta was first performed, on April 5, 1874, it has remained the quintessential Viennese operetta, a perpetual reminder of a seemingly carefree world of waltzing and romantic intrigue.

—Steven Ledbetter

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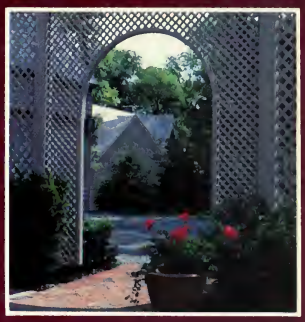

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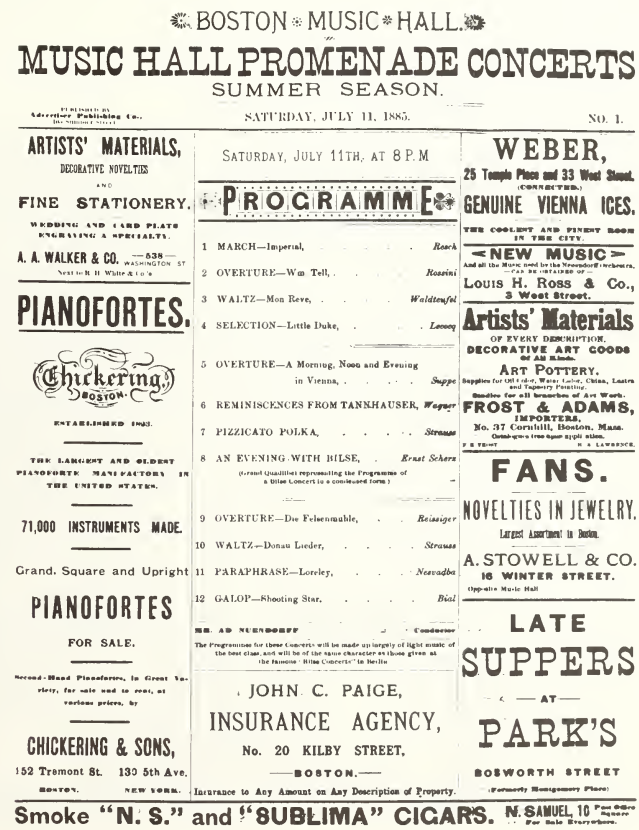

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JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and is currently working on a fanfare commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4.

The soundtrack album to *Star Wars* has sold over four million copies, more than

any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams is currently composing the score for a new film, *Space Camp*, to be released later this year.

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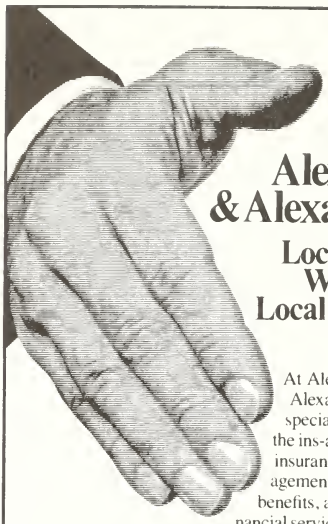
HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. This May he receives honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.



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BOSTON

POPS

1986

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Conductor

HARRY ELLIS DICKSON, Associate Conductor

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Max Hobart
Leo L. Beranek Chair
Cecylia Arzewski
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Aza Raykhtsaum
* Lucia Lin
Joseph Scheer
Joseph Conte
John Williams

* Participating in a system of rotated seating within each string section.

†On sabbatical leave

Violas
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
* Mark Ludwig
* Roberto Diaz
Katherine Murdock
Ronald Houston

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
* Robert Ripley
Luis Leguia
Carol Procter
* Jerome Patterson
* Joel Moerschel
* Jonathan Miller
* Sato Knudsen

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* James Orleans

Flutes
Leone Buyse
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Valerie Edwards

Clarinets
Peter Hadcock
Thomas Martin

Bass Clarinet
Craig Nordstrom

Bassoons
Donald Bravo
†Roland Small
Ronald Haroutunian

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Daval
Peter Chapman
Andre Côme
Bruce Hall

Trombones
Norman Bolter
John Huling

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drums

Harp
Ann Hobson Pilot

Organ
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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the re-dedication of the Statue of Liberty.

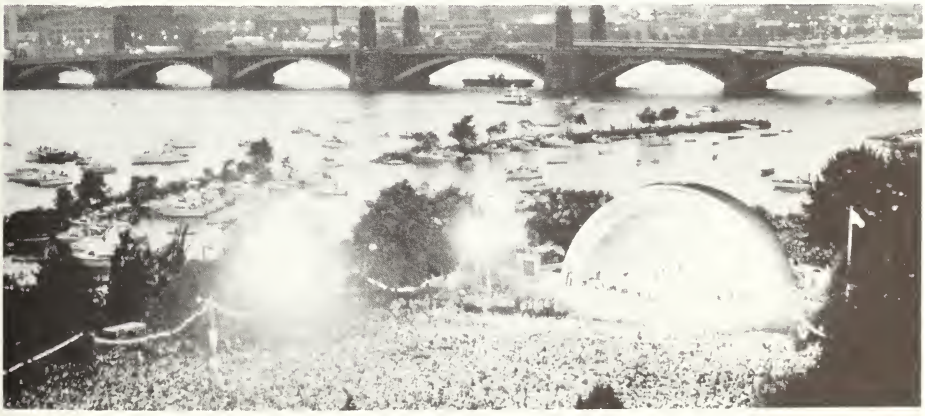
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops,* a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops,* and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat,* and *With a Song in My Heart,* featuring soprano Jessye Norman, and most recently *America, the Dream Goes On,* containing patriotic music old and new, and *Swing, Swing, Swing,* an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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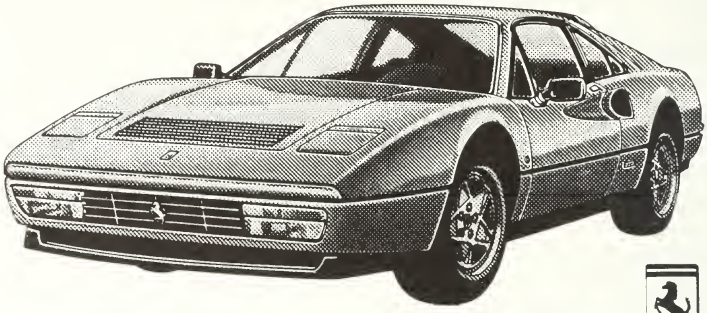

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ENTRANCE OF THE GUESTS from *TANNHÄUSER*

Richard Wagner (1813-1883)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1685-1750), arr. Lucien Cailliet (b. 1891)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from full symphonic orchestral treatment to the jazzed-up vocalisms of the Swingle Singers. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among most popular of Bach's fugues. The arrangement is by Lucien Cailliet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

MARCH from SYMPHONIC METAMORPHOSIS ON THEMES OF CARL MARIA VON WEBER

Paul Hindemith (1895-1963)

During his all-too-brief forty years, Carl Maria von Weber (1786-1826) almost single-handedly created German romantic opera with *Der Freischütz*, *Euryanthe*, and *Oberon* (which the Boston Symphony will perform in a staged production at Tanglewood this summer in celebration of the 200th anniversary of the composer's birth). His works contained characters who stood for honor and nobility, love and sacrifice, thus representing the highest ideals of a humane German culture. In 1943, at a time when German culture seemed to have been overwhelmed by barbarism, Hindemith—then teaching at Yale—paid homage to his great predecessor among German composers by turning some little four-hand piano pieces by Weber into a brilliantly elaborated, playful symphonic score. The "March," which is the finale of the score, stays very close to the Weber original at the beginning, but then Hindemith extends and builds it to a powerful climax.

CANDIDE OVERTURE

Leonard Bernstein (b.1918)

Candide, a musical based on Voltaire's satirical short novel, opened on Broadway on 1 December 1956. At the time it was regarded as a noble failure when it closed after only 73 performances; certainly there were dramatic problems with the shape of the show, and it took a completely rewritten and restaged version nearly two decades

later to become a real popular success. Yet few musicals have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily cobbled-together potpourri of songs that were designated to be the hit numbers. This bright and sassy overture quickly assumed a life of its own as a concert piece of the lighter sort.

CAROUSEL WALTZ

Richard Rodgers (1902-1979)

In addition to being one of the cornerstones of the American musical theater, *Carousel*, the second show produced by the team of Richard Rodgers and Oscar Hammerstein II, is a model of the imaginative adaptation and transmutation of a spoken play into a music one. In addition to Americanizing Ferenc Molnar's dramatic fantasy *Liliom* by moving the scene from Budapest to the coast of Maine, Rodgers and Hammerstein created musical scenes that provide plot exposition and character development often more effectively than the original play did. A case in point is the

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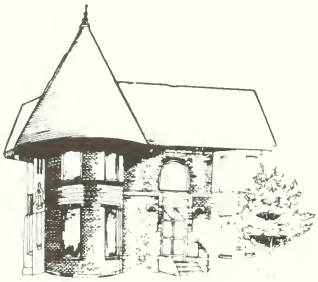

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opening scene. Molnar's play begins with a spoken scene showing the young Julie's interest in the handsome ne'er-do-well carousel barker Liliom and the jealousy of the older woman who owns the carousel and considers Liliom her own property. The musical version conveys the same information without using a single word, spoken or sung, by means of a lilting suite of waltzes in place of an overture, during which we see Billy Bigelow (Liliom) help Julie Jordan onto the carousel, her obvious infatuation with him, and the reaction of the proprietress.

AN ORKNEY WEDDING, WITH SUNRISE

Peter Maxwell Davies (b.1934)

Peter Maxwell Davies has lived for a number of years amid the stark beauty of the Orkney Islands, off the northern coast of Scotland. There he has found inspiration for his music in the play of waves and tide in the bay visible from his window (as in the Symphony No. 2, composed for the Boston Symphony Orchestra's centennial) and in local history and legend (as, for example, in some of his operas composed for school-age performers). He has set to music the texts of Orkney poets, and he has celebrated in his art the daily lives of his neighbors. Few of his works are more directly tied to his island home than *An Orkney Wedding, With Sunrise*, which received its world premiere with the Boston Pops last season. It depicts in music the actual wedding celebration in 1978 of a nearby farmer. In a letter to John Williams, Davies described the events which are translated into the music of *An Orkney Wedding, With Sunrise*:

"It starts with the arrival at the community hall of the guests in rainy, stormy weather—the *slapstick* at bar 8 is, quite literally, the slamming of the door against the elements. It's tradition, then, to line up around the sides of the hall, and be presented very ceremoniously to the bridal couple; you discreetly kiss her cheek and he shakes your hand, and gives you a welcoming glass of whisky, while the band plays tunes suitable for the 'procession.' (All the music, on such occasions, is entirely local.) The dancing, and the serious consumption of whisky, starts after the band has retuned (bar 95)—and before each dance, the first-fiddle (solo) leader shouts out the key and the name of the tune, and the band plays the tonic chord, before plumping into the dance number itself. (I've left out the shouting bit!) You'll notice that the band also consumes a fair amount of whisky—it shows up very badly around p. 23—I remember the island doctor was so fed-up with the band's guitarist getting chords and rhythms wrong he seized the guitar and tried to play it himself, with even worse results. At page 25 the first-fiddle leader tried to rally his troops to play a reel, but it's beyond recall—the horn whoops are the whoops of the dancers. I once naively asked what was the difference between Highland dancing and Orkney dancing and was told they're much the same, but the Orkney dance is wilder and the tunes better. (On this occasion on Hoy, one venerable 84-year-old widow was seen leaping six foot in the air and emitting whoops even your horns could hardly do justice to—she wasn't seen for a week after the wedding.) On p. 29 the assembly is left behind, and heard from the clear, cool night outside the hall—the dance music fades (as I started then the long walk home across the island). The sunrise follows—although the bagpipe is not strictly an Orkney instrument, I rationalized this by thinking that the sun rises across the water over Caithness in mainland Scotland, where it is, and here the piper, in all his traditional finery, pacing up and down, represents the sun."

continued on page 42

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This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, May 13, 1986 at 8

HARRY ELLIS DICKSON conducting

Entrance of the Guests from *Tannhäuser*	Wagner
Overture to *Orpheus in the Underworld*	Offenbach
Meditation from *Thaïs* Max Hobart, violin solo	Massenet
Suite from *Gayne* Rose Maidens—Lullaby—Sabre Dance	Khachaturian

INTERMISSION

Tales from the Vienna Woods Waltzes	Strauss
Little Fugue in G minor	Bach-Cailliet
Marche Slav, Op. 31	Tchaikovsky

INTERMISSION

Selections from *My Fair Lady* Get Me to the Church on Time—Wouldn't It Be Loverly—I've Grown Accustomed to Her Face—I Could Have Danced All Night—On the Street Where You Live—The Rain in Spain—With a Little Bit of Luck	Loewe-Hayman
Love Theme from *Out of Africa*	Barry-Reisman
Everything's Coming Up Roses, from *Gypsy*	Styne-Ramin

Among Those Present: One Hundred Club; Hellenic College/Holy Cross Greek Orthodox School of Theology; Arkwright-Boston Insurance; St. Francis of Assisi Mother's Club of Medford; Aquinas Junior College; Reading Public Library; Tiverton Middle School Band; Immaculate Conception Ladies' Sodality, Winchester/Woburn; Topsfield Congregational Church—The Congregators; Women's Fellowship, First Church of Christ, Bedford; Wadhurst School, Orchestra/Boston Tour; National Security Programs; Holy Name School Association; Mount Ida College.

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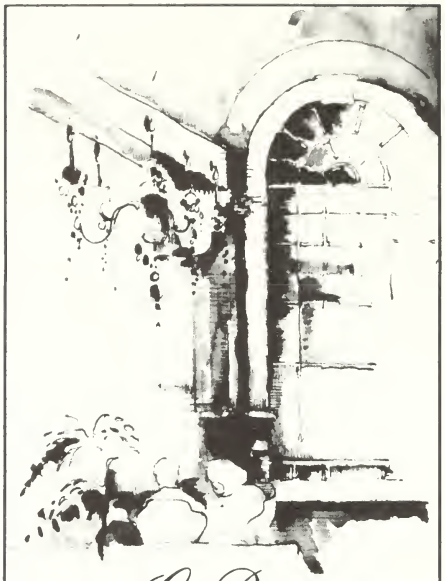

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, May 14, 1986 at 8

JOHN MAUCERI conducting

MUSEUM OF SCIENCE NIGHT

March from *Symphonic Metamorphosis*	Hindemith
Night on Bald Mountain	Mussorgsky/Rimsky-Korsakov
Prelude to *Die Meistersinger*	Wagner

INTERMISSION

West Side Story: Symphonic Dances	Bernstein

INTERMISSION

Overture to *Candide*	Bernstein
Carousel Waltz	Rodgers-Walker
Selections from *The King and I* Hello, Young Lovers—March of the Siamese Children— Getting to Know You—We Kiss in a Shadow— Shall We Dance	Rodgers-Bennett
Hello, Dolly	Herman-Hayman

Among Those Present: Our Lady's Sodality, St. John the Evangelist; Wesleyan Alumni of the Boston Area; Regina Margherita DiSavoia Lodge, Waltham; University of Massachusetts/Boston Alumni Association; IEEE Power Engineering Society Switchgear Committee; Epsilon Chapter of the Delta Kappa Gamma Society; Sodality of Our Lady, Saint Agnes' Parish; The United Presbyterian Church of Lawrence, Massachusetts.

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, May 15, 1986 at 8

JOHN MAUCERI conducting

TUFTS UNIVERSITY NIGHT

March from *Symphonic Metamorphosis* — Hindemith

Night on Bald Mountain — Mussorgsky/Rimsky-Korsakov

Prelude to *Die Meistersinger* — Wagner

INTERMISSION

West Side Story: Symphonic Dances — Bernstein

INTERMISSION

Overture to *Candide* — Bernstein

Carousel Waltz — Rodgers-Walker

Selections from *The King and I* — Rodgers-Bennett
Hello, Young Lovers—March of the Siamese Children—
Getting to Know You—We Kiss in a Shadow—
Shall We Dance

Hello, Dolly — Herman-Hayman

Tuftonia's Day — Hayes (Class of 1916)

Dear Alma Mater — Lewis (Class of 1887)

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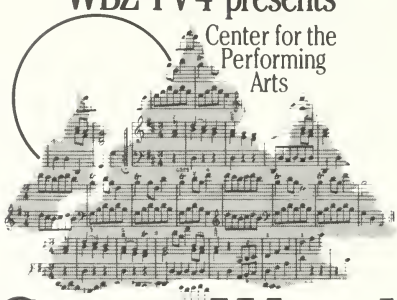

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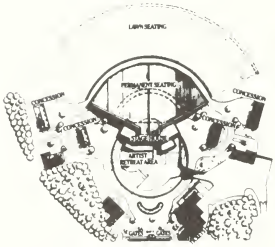

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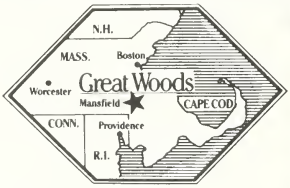

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, May 16, 1986 at 8

BOSTON COLLEGE NIGHT

Pomp and Circumstance, March No. 4 — Elgar

Suite from *Jane Eyre* — Williams
At Lowood—To Thornfield—Reunion

An Orkney Wedding, With Sunrise — Davies
Nancy Crutcher, bagpipes

INTERMISSION

Sinfonia Concertante in E-flat, for Violin and Viola, K.364 — Mozart
Allegro maestoso
Andante
Presto
MICHAEL LUDWIG, violin
MARK LUDWIG, viola

INTERMISSION

I Love a Parade, from the Cotton Club Review *Rhythmania* — Arlen-Hayman

Jerome Kern—The Hollywood Years — arr. Ramin
Pick Yourself Up—A Fine Romance—
The Way You Look Tonight

That's What Friends Are For — Bacharach-Holderidge

Put on a Happy Face, from *Bye, Bye Birdie* — Strouse-Hayman

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, May 17, 1986 at 8

BOSTON UNIVERSITY NIGHT

Pomp and Circumstance, March No. 4	Elgar
Suite from *Jane Eyre* At Lowood—To Thornfield—Reunion	Williams
An Orkney Wedding, With Sunrise Nancy Crutcher, bagpipes	Davies

INTERMISSION

Little Fugue in G minor	Bach-Cailliet

Presenting
KIRI TE KANAWA

Let the Bright Seraphim, from *Samson*	Handel
Vado, ma dove, o dei, K.583	Mozart
Hallelujah from Exsultate jubilate, K.158a	Mozart

INTERMISSION

I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman
Somewhere, from *West Side Story*	Bernstein
Blue Skies	Berlin-Riddle
So in Love, from *Kiss Me, Kate*	Porter-Riddle
Art is Calling for Me, from *The Enchantress*	Herbert
KIRI TE KANAWA	
Put on a Happy Face, from *Bye, Bye Birdie*	Strouse-Hayman

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Accommodations for this evening's soloist generously provided by Sheraton Boston Hotel & Towers.

Portions of this evening's concert are being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional scenes of the audience may be used.

BOSTON

POPS

1986

THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Michael Rosenbloom
Sharan Leventhal
Sandra Kott
Lisa Crockett
David Jacobson
Diane Pettipaw

Second Violins

William Waterhouse
Shirley Boyle
Judith Eissenberg
Paul MacDowell
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Pattison Story
Victoria Kintner
Harris Shilakowsky
Diane Cataldo

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

David Finch
Ronald Lowry
George Seaman
Miron Yampolsky
Beth Pearson
Joan Esch
Toni Rapier
Marc Simcox

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
Barry Boettger
Justin Locke
Thomas Coleman
Prentice Pilot

Flutes

Elinor Preble
Randolph Bowman

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

James Bulger

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Kay Kemper

Piano

Bob Winter

Librarian

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Personnel Manager

Harry Shapiro

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 18, 1986 at 7:30

HARRY ELLIS DICKSON conducting

Entrance of the Guests from *Tannhäuser*	Wagner
Overture to *Die Fledermaus*	Strauss
Clair de lune	Debussy
Gaîté parisienne Suite Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	Offenbach

INTERMISSION

Symphonic Variations for Piano and Orchestra SUSAN ALMASI	Franck
Tales from Vienna Woods Waltzes	Strauss

INTERMISSION

Consider Yourself, from *Oliver*	Bart-Stevens
Selections from *The Sound of Music* The Sound of Music—How Can Love Survive— The Lonely Goat-Herd—My Favorite Things— Sixteen Going on Seventeen—So Long, Farewell— Do-Re-Mi—Edelweiss—An Ordinary Couple— No Way To Stop It—Maria—Climb Every Mountain	Rodgers-Bennett
Mack the Knife, from *Threepenny Opera*	Weill-Mason

Among Those Present: Mount Auburn Hospital; Mount Holyoke Club of Boston; National Association of Health Underwriters; Saint Joseph's Guild, Needham; Malden Public Library; St. Elizabeth of Hungary Church; Taunton Park and Recreation Department; Montrose School, Westwood; St. John's Ladies Sodality, Peabody, Massachusetts; Cornell Society of Hotelmen; North Hill; Pine Manor College Alumnae Association; Jaffrey Recreation Department; Exeter (N.H.) Recreation & Parks Department; City Savings Bank Employees' Association.

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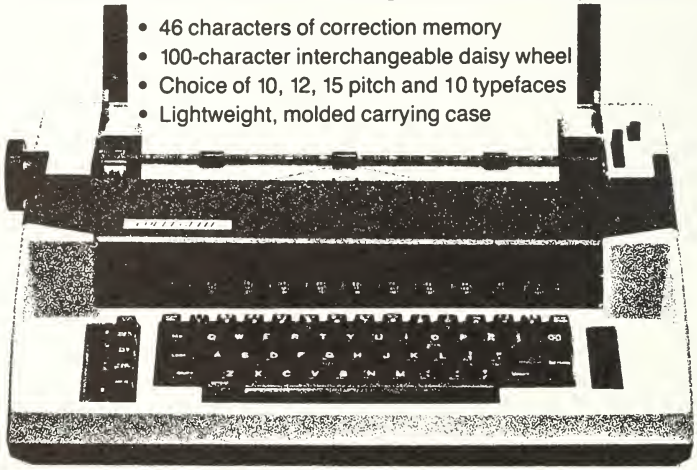

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JOHN MAUCERI

Music Director of the American Symphony Orchestra and Consultant for Music Theater to the Kennedy Center, John Mauceri was recently appointed Music Director of the Scottish Opera, beginning with the 1987-88 season. A frequent guest conductor of major orchestras, opera companies, and at festivals throughout the world, Mr. Mauceri's recent appearances include *La Bohème* at the Washington Opera, *Rigoletto* at the English National Opera, *Turandot* at Teatro alla Scala in Milan, and concerts with the Baltimore Symphony Orchestra, the London Symphony Orchestra, the Halle Orchestra of Manchester, England, and the RAI Orchestra of Milan. Born in New York City, John Mauceri is a graduate and former faculty member of Yale University and was a conducting fellow at the Tanglewood Music Center in 1971. Following his conducting debut in 1973 at Wolf Trap, leading Gian-Carlo Menotti's *The Saint of Bleecker Street*, he conducted the European premiere of the composer's *Tamu Tamu* at the Spoleto Festival, as well as a new production of Alban Berg's *Lulu* at the Santa Fe Opera. Since that time, he has appeared with the Metropolitan Opera, San Francisco Opera, Welsh National Opera, Scottish National Opera, English National Opera, and the Royal Opera, Covent Garden. He has also led many productions for the New York City Opera, in repertoire ranging from Monteverdi's *L'Incoronazione di Poppea* to *Lulu*. Since making his orchestral conducting debut in the 1974-75 season with the Los Angeles Philharmonic, Mr. Mauceri has conducted the National Symphony, the Israel Philharmonic, the Scottish National Orchestra, French National Orchestra, Royal Philharmonic Orchestra, and the symphony orchestras of San Francisco, Philadelphia, and Cleveland. In June of 1979, he appeared as guest conductor with the Boston Pops for two performances. He appears regularly on television in the United States and has written and presented a special series for CBS Cable. Mr. Mauceri has received two Tony awards in his versatile career, as musical director of the 1973 production of Leonard Bernstein's *Candide* and as co-producer of the 1983 revival of George Gershwin's *On Your Toes*, directed by George Abbott and choreographed by George Balanchine. Before assuming his new position with the Scottish Opera in August 1987, John Mauceri will conduct new productions of *Carmen* and *Billy Budd* with the company during the 1986-87 season.

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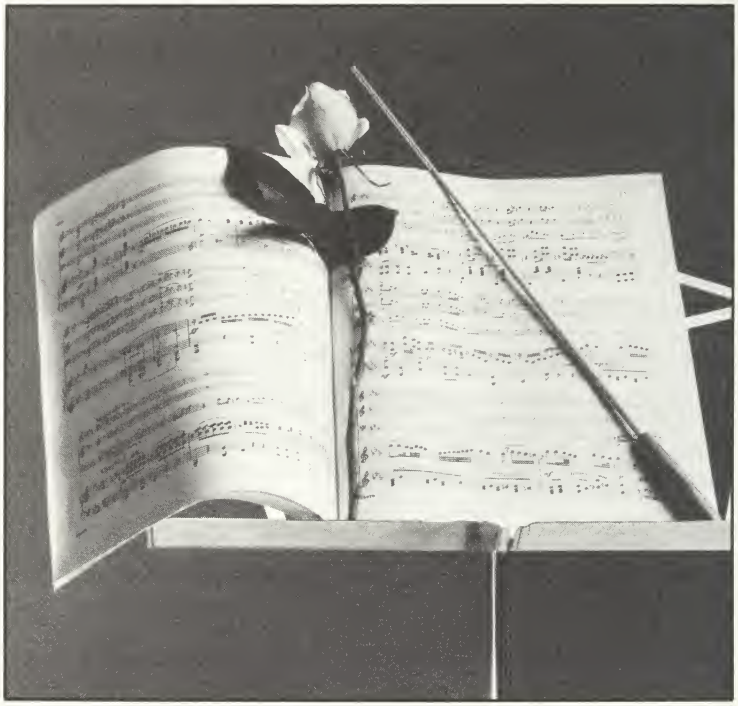

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MICHAEL LUDWIG

A student at the Philadelphia Colleges of the Arts, School of Music, Michael Ludwig has studied violin since he was six years old with his father, Irving Ludwig, a violinist with the Philadelphia Orchestra. He has appeared twice as soloist with the Philadelphia Orchestra, as winner of the Children's Audition at the age of nine and as winner of the Junior Student Audition at fourteen. He won the Senior Student Competition in April of this year and will make a third solo appearance during the 1986-87 season. In May 1979, Mr. Ludwig won the Mostovoy Young Artists Competition, and in June 1983 the Mozart Concerto Competition, both of which led to solo appearances. In June 1984, he performed in Washington, D.C., for the General Motors Cancer Research Foundation and made a solo appearance with the Boston Pops. As the 1984 grand prize winner of the Seventeen Magazine/General Motors National Concerto Competition, Mr. Ludwig received a scholarship award and appeared as soloist with the Chicago Symphony. He has also performed with the Beethoven Pops Symphony in Washington, D.C., and in numerous recitals in the Philadelphia area. Michael Ludwig's recent appearances include solo performances with the orchestra of the Philadelphia Colleges of the Arts, the Pottstown Symphony, the Haddonfield Symphony Orchestra, and the Delaware Valley Philharmonic Orchestra.

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MARK LUDWIG

A member of the Boston Symphony Orchestra's viola section since 1982, Mark Ludwig is making his debut as soloist with the Boston Pops this season. He shares his musical vocation with his father, a violinist in the Philadelphia Orchestra, and his brother, who joins him for this performance of Mozart's *Sinfonia concertante* in E-flat. Mr. Ludwig received a bachelor of music degree and certificate in study from the Curtis Institute in Philadelphia, where he studied with Joseph de Pasquale. He has had orchestral and chamber music coaching with such eminent musicians as Raphael Bronstein, Joseph Silverstein, Felix Galimir, Sacha Schneider, and Oscar Schumsky. While attending the Curtis Institute, he studied painting at the Pennsylvania Academy of the Fine Arts.

During the 1979-80 season he was principal violist of the Curtis Institute of Music Orchestra and subsequently became a soloist and principal violist of the New Chamber Players, an orchestra composed mainly of members of the Curtis Institute and the Philadelphia Orchestra. Before joining the BSO, he was co-principal violist of the Kansas City Philharmonic. In addition to playing for the Philadelphia Opera Company and the Concerto Soloists of Philadelphia, Mark Ludwig has made solo appearances with the Kansas City Philharmonic and the New Chamber Players. A member of the Brattle String Quartet and currently a member of the Cambridge Quartet, he has premiered new chamber works and viola compositions written for him in the New England Conservatory Extension Works Chamber Series. His performances include chamber concerts and recitals in Philadelphia, Boston, Tanglewood, and throughout the New England area. Mr. Ludwig is a faculty member of the Project Step program in Boston and the Boston University Tanglewood Institute, where he coaches chamber music. He is a consultant on the staff of the Medical Center for Performing Artists at Suburban General Hospital of Norristown, Pennsylvania, a medical clinic which helps student and professional musicians with musically related physical problems.

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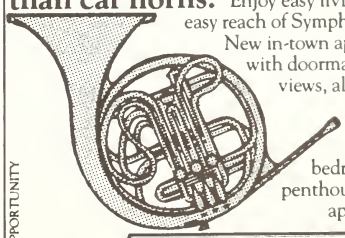

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KIRI TE KANAWA

A leading star of the Royal Opera, Metropolitan Opera, Paris Opera, Chicago Lyric Opera, and San Francisco Opera, Dame Kiri Te Kanawa has also appeared at La Scala, the Vienna Staatsoper, the Salzburg Festival, and the Munich Opera. She is equally renowned as a recitalist, as soloist with orchestra, and on recordings, film, and television. Kiri Te Kanawa was born in Gisborne, New Zealand, the child of an Irish mother and Maori father. Encouraged to sing at a young age, as a teenager she began winning competitions and won a four-year scholarship to study at the London Opera Center. She made her debut at Covent Garden in 1970-71 as Xenia in *Boris Godunov*, later appearing as the First Flower Maiden in *Parsifal* before achieving international stardom as Countess Almaviva in *Le nozze di Figaro*. She has since performed at Covent Garden regularly in nearly every role of her repertoire, including a new production of *Der Rosenkavalier* with Sir Georg Solti conducting. Dame Kiri also made a sensational debut with the Metropolitan Opera in 1974 when she substituted as Desdemona in *Otello* in a performance broadcast live throughout the United States. She has returned to the Metropolitan for appearances as Donna Elvira, the Marschallin, Fiordiligi, and Strauss's Arabella, a role which she also sang with the Chicago Lyric Opera in the fall of 1984.

Kiri Te Kanawa appears as Donna Elvira in Joseph Losey's film of *Don Giovanni* and as Countess Almaviva in both the Böhm/Ponnelle and Pritchard/Hall films of *Le nozze di Figaro*. Her numerous televised performances have included the 1977 New Year's Eve Covent Garden production of *Die Fledermaus*, as well as Metropolitan Opera performances of *Le nozze di Figaro* and *Der Rosenkavalier* on PBS in the United States. Operatic recordings include two *Don Giovanni*'s, *Le nozze di Figaro*, *Hansel and Gretel*, *Carmen*, *Così fan tutte*, *La Rondine*, and *Die Zauberflöte*. In addition, she has made several recital recordings and recordings with orchestra, among them Strauss's Four Last Songs, Handel's *Messiah*, and Canteloube's *Songs of the Auvergne*. In her 1985 "crossover" release, "Blue Skies," featuring Nelson Riddle and his orchestra, Dame Kiri sings the classics of such composers as Irving Berlin, Kurt Weill, Richard Rodgers, Jerome Kern, and Cole Porter.

In 1981 Kiri Te Kanawa was invited to sing at the wedding of Prince Charles and Lady Diana Spencer and, as part of the 1982 Birthday Honours List, she was made a Dame Commander of the British Empire by Her Majesty Queen Elizabeth. Later that year *Kiri*, her biography by David Fingleton, appeared in print. Dame Kiri has recently given several fund-raising concerts to benefit the founding of an opera house in Auckland, New Zealand. Her debut with the Boston Symphony Orchestra took place last summer at Tanglewood. This is her first appearance with the Boston Pops.

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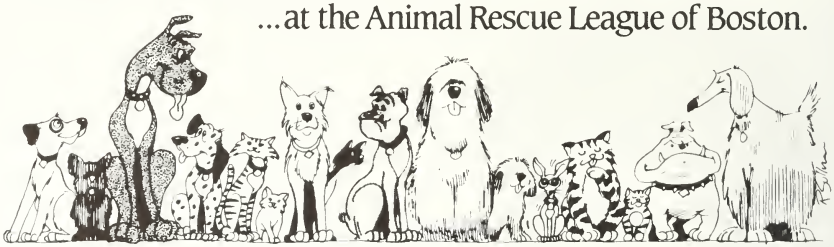

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GUEST ARTIST

SUSAN ALMASI

Pianist Susan Almasi has performed extensively throughout the New York and New England areas as recital soloist, in collaboration with a wide range of instrumentalists and vocalists, and as soloist with orchestra. In addition to her extensive work as an ensemble artist, she has performed concertos of Bach, Beethoven, Henze, and Stravinsky. In her solo repertoire, she specializes in the music of Brahms, Schumann, Chopin, and Debussy. Ms. Almasi has been a featured soloist with the Boston Pops under John Williams, and at Boston Symphony Youth Concerts under Harry Ellis Dickson. Currently chorus master at the American Opera Center at the Juilliard School in New York, she has been rehearsal pianist for the Boston Symphony Orchestra and the Tanglewood Festival Chorus, and assistant conductor of the MIT Choral Society. Her coaching, rehearsal, and master class affiliations have resulted in her working with such artists as Seiji Ozawa, Sir Colin Davis, Leontyne Price, and Itzhak Perlman.

Ms. Almasi holds a master's degree in piano from the State University of New York at Stony Brook. As an artist-in-residence at her undergraduate alma mater, Brandeis University, she has taught courses in vocal literature and performance practice and in the art of accompaniment. A Fellow in Vocal Coaching at the Tanglewood Music Center for two successive summers, Ms. Almasi subsequently appeared in recital with soprano Phyllis Curtin. For the 1980 session, she was a member of the Tanglewood Music Center vocal coaching faculty; she has also been a member of the Opera Department staff at the New England Conservatory of Music. In addition to her work as a classical artist, Ms. Almasi also performs jazz and blues, both as a soloist and in collaboration with vocal artists.

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SINFONIA CONCERTANTE IN E-FLAT MAJOR, K.364

Wolfgang Amadè Mozart (1756-1791)

The sinfonia concertante form was a popular cross between concerto and symphony in the 18th century, a genre in which elevated symphonic discourse was lightened and made more brilliant by the presence of soloists, usually numbering from two to four, who carried on a dialogue with one another and with the orchestra. Mozart wrote several works of this type (some of them, unfortunately, are lost), most of them intended for Paris, where the sinfonia concertante form aroused special enthusiasm. But his last and finest work of this type was the one in E-flat featuring a violin and a viola as the soloists. Composed in Salzburg in 1779, it showed all that Mozart had learned on his travels to Mannheim and Paris, plus that impalpable touch of genius that was Mozart's own. It is full of rich, singing melodies and warm textures. The minor key of the slow movement encourages eloquent dialogue between the soloists, and the gaiety of the last movement is imbued with the spirit of the dance.

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JEROME KERN—THE HOLLYWOOD YEARS

Jerome Kern (1885-1945)

One of the most magical of the great Hollywood musicals featuring Fred Astaire and Ginger Rogers was *Swingtime* (1936), which boasted a Jerome Kern score, as memorable a collection of songs as was ever created for a movie. Dorothy Fields' lyrics, enlivened by Kern's great tunes, lifted spirits with "Pick Yourself Up" (in which Fred, smitten by dancing-teacher Ginger, pretends to have two left feet in order to take lessons from her), "A Fine Romance" (sung by the pair during a fake but charming Hollywood snowstorm), and "The Way You Look Tonight," with its wonderful sight-gag: Fred comes to Ginger's apartment to apologize for getting her fired. He sits at the piano and begins to sing this song, while she is in the next room "doing her face." Enchanted with the song, she floats up behind him, mudpack and all, as he finishes the last verse—"lovely . . . just the way you look tonight!"—and does a double-take when he finally sees the apparition he has been serenading.

GAÎTÉ PARISIENNE SUITE

Jacques Offenbach (1819-1880), arr. Manuel Rosenthal

Jacques Offenbach's tuneful and sassy operettas delighted the Parisians who came to hear *La belle Hélène, Orphée aux Enfers (Orpheus in the Underworld),* or *La Vie parisienne,* all satirical romps making fun of French politics and classical literature—sometimes at the same time! All of them were filled with a musical *joie de vivre* that no other composer has ever matched. In 1938, when Leonid Massine wanted to create a lighthearted ballet of Parisian life, he knew that the Offenbach operettas would be a perfect source for the music. Arranger Manuel Rosenthal mined Offenbach's most popular operettas and biggest hits for the score of the ballet, which was named *Gaîté parisienne.* It has kept many of Offenbach's best tunes constantly before the public, and now the complete original operettas are beginning to enjoy a major revival.

DIE FLEDERMAUS OVERTURE

Johann Strauss the younger (1825-1899)

The most famous of Strauss's stage works, a highpoint of Vienna's Golden Age of operetta, is filled throughout with the same effervescence as the champagne that gets everyone utterly confused at a glorious all-night party in which things are not quite what they seem. Adele, the chambermaid, has come to the party in a dress borrowed from her mistress, only to run into that lady disguised as a mysterious Hungarian countess so that she won't be recognized by her husband, who is having one last fling before starting a week's jail term. It all turns out to be an elaborate practical joke, and the married couple decides that it would be simpler to blame everything on the champagne than to get a divorce. Ever since the operetta was first performed, on April 5, 1874, it has remained the quintessential Viennese operetta, a perpetual reminder of a seemingly carefree world of waltzing and romantic intrigue.

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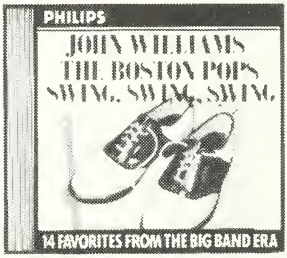

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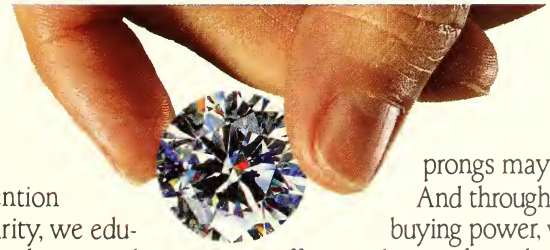

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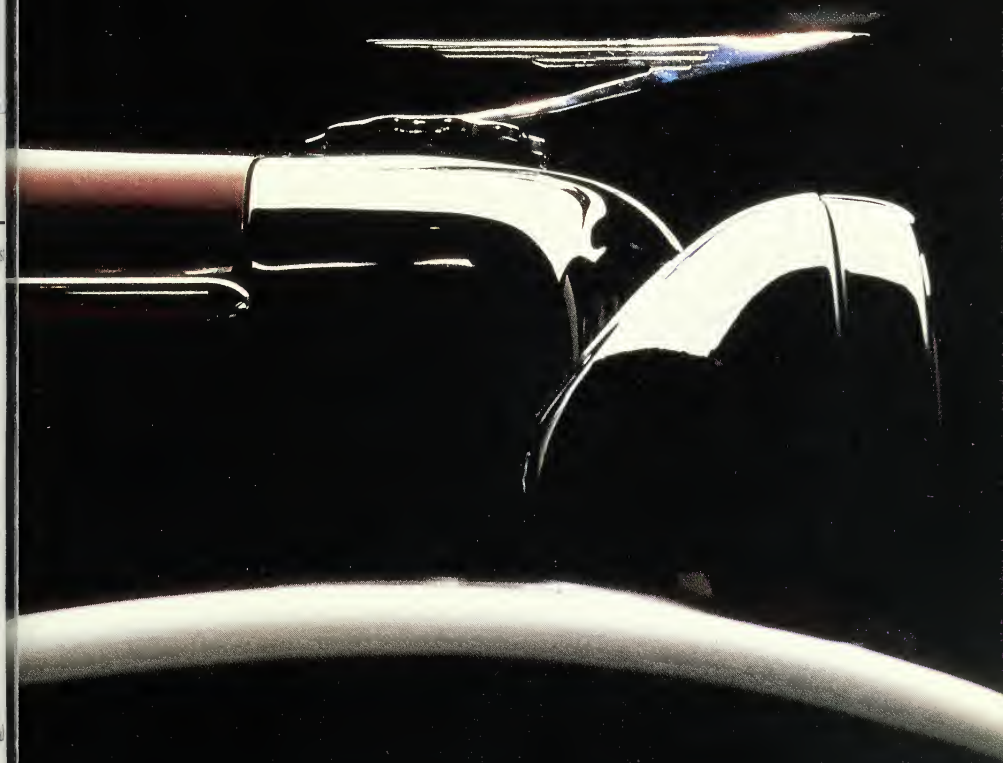

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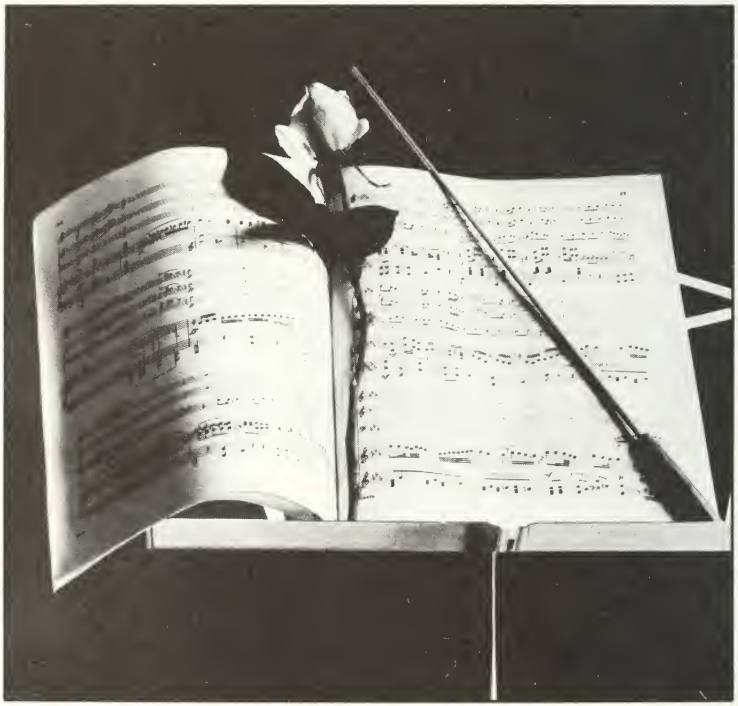

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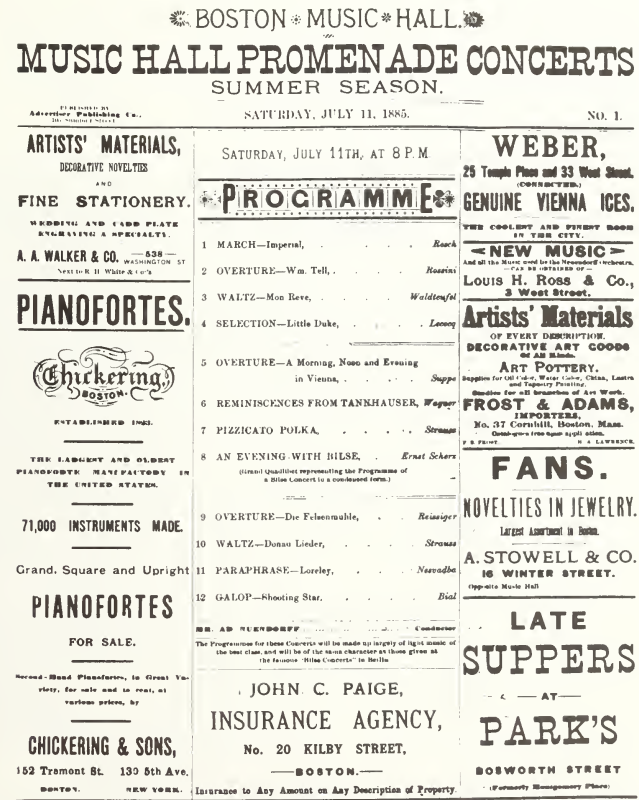

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The first Pops program

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and is currently working on a fanfare commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4.

The soundtrack album to *Star Wars* has sold over four million copies, more than

any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams is currently composing the score for a new film, *Space Camp*, to be released later this year.

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HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. This May he receives honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

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BOSTON POPS 1986

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Conductor

HARRY ELLIS DICKSON, Associate Conductor

First Violins
Max Hobart
Leo L. Beranek Chair
Cecylia Arzewski
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Aza Raykhtsaum
*Lucia Lin
Joseph Scheer
Joseph Conte
John Williams

*Participating in a system of rotated seating within each string section.

†On sabbatical leave

Violas
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz
Katherine Murdock
Ronald Houston

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
*Robert Ripley
Luis Leguia
Carol Procter
*Jerome Patterson
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Leone Buyse
Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Valerie Edwards

Clarinets
Peter Hadcock
Thomas Martin

Bass Clarinet
Craig Nordstrom

Bassoons
Donald Bravo
†Roland Small
Ronald Haroutunian

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Daval
Peter Chapman
Andre Côme
Bruce Hall

Trombones
Norman Bolter
John Huling

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drums

Harp
Ann Hobson Pilot

Organ
Berj Zamkochian

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Alfred Robison

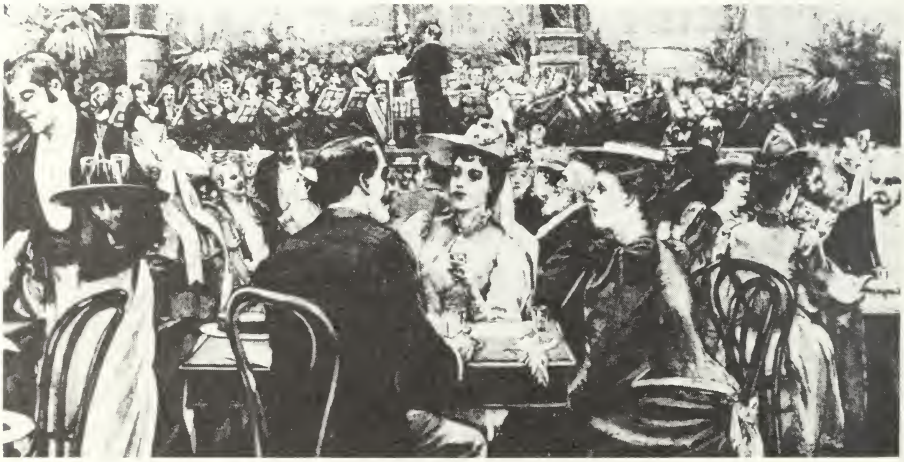
THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

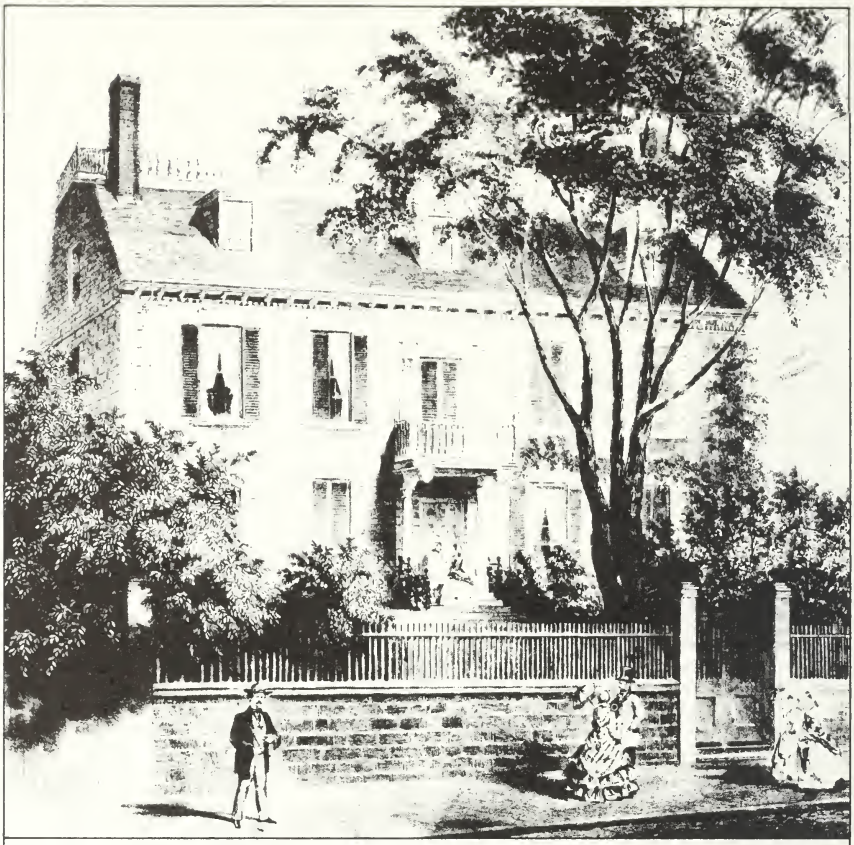


musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful



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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the re-dedication of the Statue of Liberty.

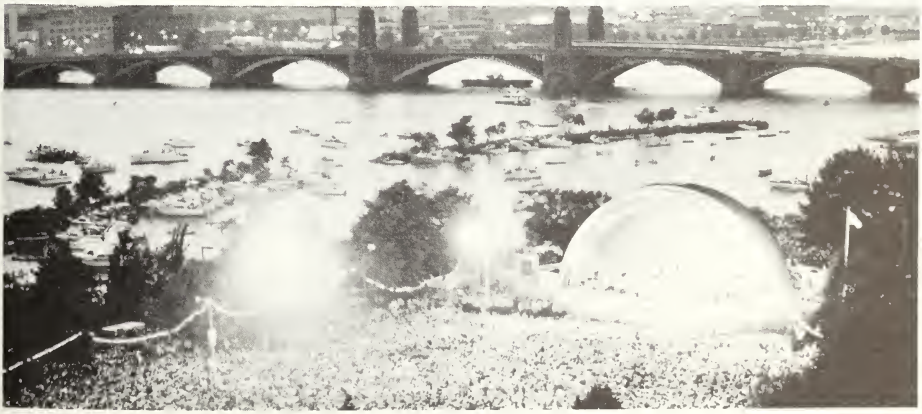
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops,* a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops,* and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat,* and *With a Song in My Heart,* featuring soprano Jessye Norman, and most recently *America, the Dream Goes On,* containing patriotic music old and new, and *Swing, Swing, Swing,* an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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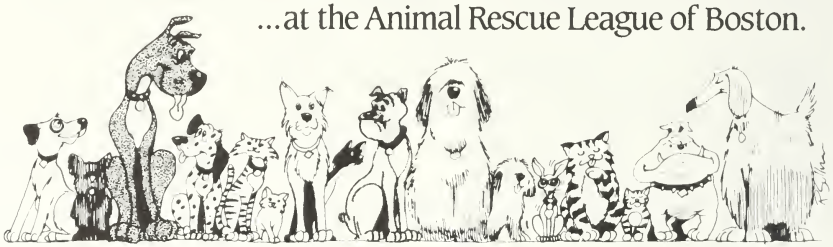

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NOTES ON THE MUSIC

RHAPSODY IN BLUE

George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was just setting out for Boston for the show's out-of-town tryout. He later recalled that it was on the train, "with its steely rhythms, its rattle-ty bang," that the overall shape of the rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. Its success set Gershwin to thinking of wider horizons than the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

THEME FROM *MOULIN ROUGE*

Georges Auric (1899-1983)

The first years of Auric's career were spent as one of that group of French composers known as *Les Six* ("The Six"), who disavowed the heavy profundities of romantic music and impressionism, advocating a return to clarity of melody and form, spiced with a large dose of humor. Auric was never among the better known of these composers (they were Poulenc and Milhaud), partly because he was much more retiring than either of these two. As early as 1930 he composed a major film score for Cocteau's *The Blood of a Poet*, and he continued writing for the films frequently after that. Though the most distinguished films for which he wrote the score were probably those of Cocteau, the most famous theme from his film scores is certainly that for *Moulin Rouge* (1952).

ENTRANCE OF THE GLADIATORS, Op. 68

Julius Fučik (1872-1916)

The *Entrance of the Gladiators* is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučik was a Czech musician who studied composition with Dvořák at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm. His activities were cut short, however, by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

continued on page 37

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AT THE SHERATON BOSTON PRUDENTIAL CENTER

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, May 20, 1986 at 8

ERICH KUNZEL conducting

Overture to *La Vie Parisienne*	Offenbach
Blue Danube Waltzes, Op. 314	Strauss
The Bandits Galop, Op. 378	Strauss
Pomp and Circumstance March No. 1 in D, Op. 39	Elgar

INTERMISSION

Warsaw Concerto for piano and orchestra	Addinsell
Rhapsody in Blue WILLIAM TRITT	Gershwin

INTERMISSION

The Gold Digger's Song, from *42nd Street*	Warren-Holcombe
Overture to *A Chorus Line*	Hamlisch-Burns
Darktown Strutters' Ball	arr. Ricker
Selections from *Jesus Christ, Superstar* Superstar—Everything's All Right—King Herod's Song—I Don't Know How to Love Him	Webber-Mancini

Among Those Present: Raytheon Company; Harvard Business School Advanced Management Program; Pepsi-Cola; Forty-Niners; Needham Exchange Club; Professional and Business Women's Lodge; Beechwood Knoll Neighborhood Association; Diploma Nurses Association; Advanced English II—Normandy High School; Plymouth Kiwanis; St. Brendan's Parish.

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Baldwin Piano

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4. Lambrusco, Castel Ruboun
A slightly effervescent red with a lively bouquet.

8. Chablis, Charles Krug
A well balanced white; full, rich, dry.

11. Sauvignon Blanc, Tenuta S. Anna
A medium-bodied, fruity white wine with a delicate finish.

14. Johannisberg Riesling, Robert Mondavi
A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

15. Verdicchio, Bianchi
A light white wine with a clean, crisp taste. Winner of diplomas and gold medals in Milan.

21. Vouvray, La Vallee
A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

25. Macon Village, Jaboulet-Vercherre
One of France's most prestigious white wines. Dry, full-bodied with a distinctive bouquet.

26. Cabernet Blush, Mill Creek
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.

29. Cabernet Sauvignon, Robert Mondavi
A deep ruby color and a full enticing varietal bouquet.

32. Blanc de Blanc, Kriter
Produced from 100% white grapes, it is light, fresh, and very dry.

36. Chenin Blanc Robert Mondavi
This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

Pastene Wine & Spirits Co. Inc., Somerville, Mass.

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, May 21, 1986 at 8

ERICH KUNZEL conducting

INTERNATIONAL INSTITUTE OF MUNICIPAL CLERKS NIGHT

Overture to *La Vie Parisienne*	Offenbach
Blue Danube Waltzes, Op. 314	Strauss
The Bandits Galop, Op. 378	Strauss
Pomp and Circumstance March No. 1 in D, Op. 39	Elgar

INTERMISSION

Warsaw Concerto for piano and orchestra	Addinsell
Rhapsody in Blue WILLIAM TRITT	Gershwin

INTERMISSION

The Gold Digger's Song, from *42nd Street*	Warren-Holcombe
Overture to *A Chorus Line*	Hamlisch-Burns
Darktown Strutters' Ball	arr. Ricker
Selections from *Jesus Christ, Superstar* Superstar—Everything's All Right—King Herod's Song—I Don't Know How to Love Him	Webber-Mancini

Among Those Present: "Season at Symphony" Class—Swampscott High School; Senior Adult Department of the South Area Jewish Community Center; Wednesday Nighters of Second Congregational Church of Winchester; Arlington Seniors Association; Wenham Council on Aging; Bank of New England-Hancock.

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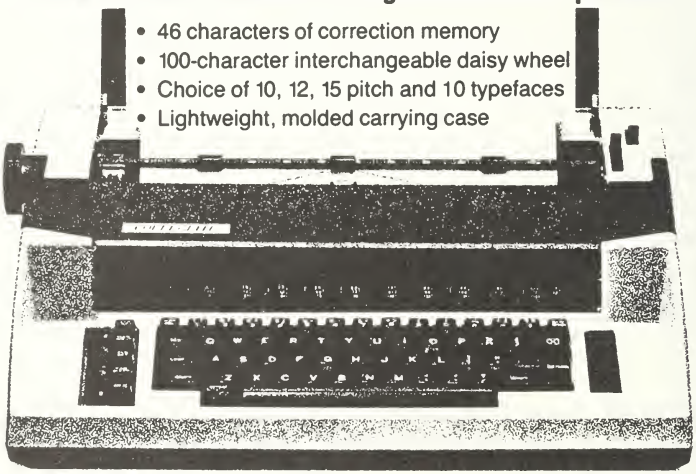

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, May 22, 1986 at 8

Solemn March in A-flat — Mussorgsky

Masques et Bergamasques, Op. 112 — Fauré
- Ouverture
- Menuet
- Gavotte

Marche Slav, Op. 31 — Tchaikovsky

INTERMISSION

Scottish Fantasy for Violin and Orchestra — Bruch
- Einleitung
- Allegro
- Andante sostenuto
- Finale: Allegro guerriero
- JOSEPH McGAULEY

INTERMISSION

I Love a Parade, from the Cotton Club Review *Rhythmania* — Arlen-Hayman

Come Fly With Me—A Tribute to Frank Sinatra — arr. Stevens
- Come Fly With Me—Call Me Irresponsible—
- I've Got You Under My Skin—My Way—
- My Kind of Town, Chicago Is—All the Way

Theme from *Moulin Rouge* — Auric-Engvick

Sing, Sing, Sing — Prima/Goodman-Hyman

Among Those Present: New England Sinai Hospital; Society of Colonial Wars; Engineers Night at the Pops; Friends of the League School of Boston; Boston Section, Institute of Electrical & Electronics Engineers, Inc.; New England Memorial Hospital; St. Maria Goretti Parish; Atlanticare Medical Center; The Kendall Company Activities Committee; Algonquin Club of Boston; Attleboro Lions Club; Weymouth Teachers; Mansfield Senior Center; Crawford Tours of Allentown; The Swanee Club of New England Electric; The Morningside Neighbors Association; Walpole Arts Council.

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Baldwin Piano

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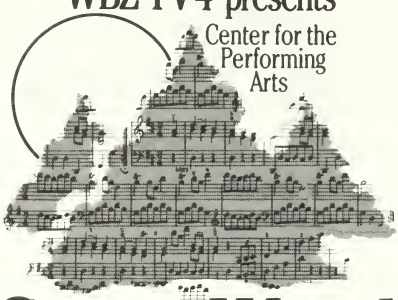

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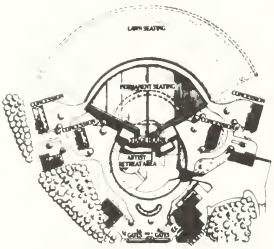

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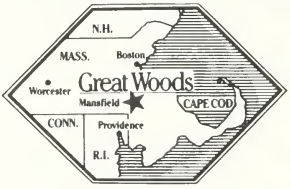

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Great Woods

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, May 23, 1986 at 8

Solemn March in A-flat — Mussorgsky

Masques et Bergamasques, Op. 112 — Fauré
- Ouverture
- Menuet
- Gavotte

Marche Slav, Op. 31 — Tchaikovsky

INTERMISSION

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- Einleitung
- Allegro
- Andante sostenuto
- Finale: Allegro guerriero
- JOSEPH McGAULEY

INTERMISSION

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Come Fly With Me—A Tribute to Frank Sinatra — arr. Stevens
- Come Fly With Me—Call Me Irresponsible—
- I've Got You Under My Skin—My Way—
- My Kind of Town, Chicago Is—All the Way

Theme from *Moulin Rouge* — Auric-Engvick

Sing, Sing, Sing — Prima/Goodman-Hyman

Among Those Present: Northrop Corporation; International Home Furnishings Representatives Association; Professional Skaters Guild of America; Weymouth Rotary Club; Trammell Crow Company Annual Partners Meeting; Marshall/Locke Middle School Band; The Mitre Corporation; Memorial High School Band and Chorus, Manchester, N.H.: New England College; Contoocook United Methodist Church; Friends of the Richard's Library, Newport, N.H.; St. Theresa's Women's Club of Billerica; Unitarian Universalist Church of Greater Lynn; Bon Secours Hospital; Fall Mountain Regional High School.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

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A bright and stylish girl you see,
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Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told
That in your arms you'd like to fold.
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay,
Ta-ra-ra-boom-de-ay, ta-ra-ra-boom-de-ay.

The Bowery

Words by Chas. H. Hoyt; music by Percy Gaunt

Oh! the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far that I took Broadway;
I was out to enjoy the sights,
There was the Bow'ry ablaze with lights;
I had one of the devil's own nights!
And I'll never go there any more!
The Bow'ry, the Bow'ry,
They say such things, and they do strange
things on the Bow'ry! the Bow'ry!
I'll never go there any more!

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The Sidewalks of New York

Words and music by Chas. B. Lawlor and James W. Blake

East side, West side, all around the town,
The tots sang 'ring-a-rosie,'
'London Bridge is falling down';
Boys and girls together,
me and Mamie O'Rourke
Tripped the light fantastic
On the sidewalks of New York.

Published 1951 by The Boston Music Co.

Sweet Rosie O'Grady

Words and music by Maude Nugent

Sweet Rosie O'Grady, my dear little rose
You're my steady lady, most everyone knows,
And when we are married,
how happy we'll be,
For I love sweet Rosie O'Grady,
and Rosie O'Grady loves me.

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Daisy (A Bicycle Built for Two)

Words and music by Harry Dacre

Daisy, Daisy, give me your answer true,
I'm half crazy, all for the love of you.
It won't be a stylish marriage
I can't afford a carriage,
But you'll look sweet upon the seat
Of a bicycle built for two.

Published 1952 by The Boston Music Co.

The Band Played On

Words by John F. Palmer; music by Charles B. Ward

Casey would waltz with a strawberry blond,
While the band played on.
He waltzed 'round the floor
with the girl he adored,
While the band played on.
His head it was loaded, it nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

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After the Ball

Words and music by Charles K. Harris

After the ball was over,
After the break of morn,
After the dancers leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

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A Hot Time in the Old Town Tonight

Words by Joe Hayden; music by Theo. A. Metz

When you hear dem a bells go ding, ling, ling,
All join 'round and sweetly you must sing,
And when the verse am through,
in the chorus all join in,
They'll be a hot time
in the old town tonight.

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—arranged by M.L. Lake

PROGRAM

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JOHN WILLIAMS, CONDUCTOR

Saturday evening, May 24, 1986 at 8

HARRY ELLIS DICKSON conducting

OLD TIMERS' NIGHT

Entrance of the Gladiators, Op. 68 — Fučik

Light Cavalry Overture — Suppé

Waves of the Danube Waltz — Ivanovici

The Irish Suite — Anderson
Irish Washerwoman—Minstrel Boy—
The Last Rose of Summer—Rakes of Mallow

INTERMISSION

The Brave Bulls — Monterde-Hayman
Charles Daval, trumpet solo

The Lost Chord — Sullivan

Gaîté parisienne Suite — Offenbach
Overture—Allegro brillante—Polka—
Galop—Valse—March—Can-Can—Finale

INTERMISSION

George M. Cohan Medley — arr. Bodge
Give My Regards to Broadway—Mary's a Grand
Old Name—Nellie Kelly, I Love You—You're a Grand
Old Flag—You Remind Me of My Mother—Harrigan—
Yankee Doodle Dandy

Two Glenn Miller Favorites
Moonlight Serenade — Miller-Hayman
In the Mood — Garland/Miller-Hayman

Old Timers' Night Sing-Along — arr. Lake
Ta-ra-ra boom de-ay—The Bowery—The Sidewalks
of New York—Sweet Rosie O'Grady—A Bicycle
Built for Two—The Band Played On—After the
Ball—A Hot Time in the Old Town Tonight

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1986

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Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Michael Rosenbloom
Sharan Leventhal
Sandra Kott
Lisa Crockett
David Jacobson
Diane Pettipaw

Second Violins

William Waterhouse
Shirley Boyle
Judith Eissenberg
Paul MacDowell
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Pattison Story
Victoria Kintner
Harris Shilakowsky
Diane Cataldo

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

David Finch
Ronald Lowry
George Seaman
Miron Yampolsky
Beth Pearson
Joan Esch
Toni Rapier
Marc Simcox

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
Barry Boettger
Justin Locke
Thomas Coleman
Prentice Pilot

Flutes

Elinor Preble
Randolph Bowman

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

James Bulger

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
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Harp

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 25, 1986 at 7:30

HARRY ELLIS DICKSON conducting

Rákóczy March from the *Damnation of Faust*	Berlioz
Poet and Peasant Overture	Suppé
Clair de lune	Debussy
Gaîté parisienne Suite Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	Offenbach

INTERMISSION

Tales from Vienna Woods Waltzes	Strauss
Trumpeter's Lullaby Bruce Hall, trumpet solo	Anderson
March Slav, Op. 31	Tchaikovsky

INTERMISSION

Consider Yourself, from *Oliver*	Bart-Stevens
Selections from *The Sound of Music* The Sound of Music—How Can Love Survive— The Lonely Goat-Herd—My Favorite Things— Sixteen Going on Seventeen—So Long, Farewell— Do-Re-Mi—Edelweiss—An Ordinary Couple— No Way to Stop It—Maria—Climb Every Mountain	Rodgers-Bennett
South Rampart Street Parade	Bauduc/Haggart-May

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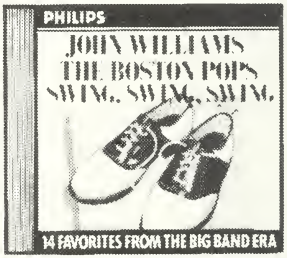

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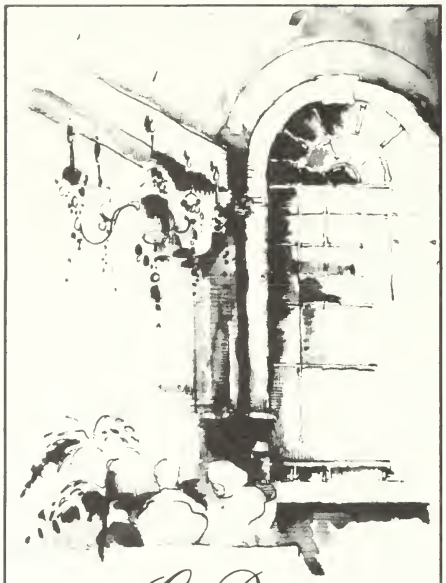
ERICH KUNZEL

Conductor of the Cincinnati Pops Orchestra, the Rochester Philharmonic Pops, Indianapolis Pops, Buffalo Philharmonic Orchestra Pops, Toronto Symphony Promenades, and Winnipeg Symphony Pops, Erich Kunzel also appears regularly on the podiums of the Chicago Symphony at the Ravinia Festival, the Los Angeles Philharmonic at the Hollywood Bowl, the National Symphony Orchestra on the Capitol steps and at the Kennedy Center, the Cleveland Orchestra at the Blossom Festival, the Philadelphia Orchestra at the Mann Music Center, the Canadian Opera Company in Toronto, Ottawa's National Arts Centre Orchestra, and the Montreal Symphony. He has appeared as guest conductor with the Boston Pops each year since his debut in June 1970, leading more than seventy performances in Symphony Hall and on tour in the United States and England. He is also a frequent guest with symphony orchestras from Miami to Detroit, Baltimore to San Francisco, Houston to Honolulu.

Born in New York and raised in Connecticut, Mr. Kunzel decided on a music career shortly after entering Dartmouth College. He holds degrees from Dartmouth, Harvard, and Brown, and he studied conducting at Pierre Monteux's summer school in Hancock, Maine, eventually becoming Monteux's personal assistant. His first professional engagement was in 1957. His first non-classical collaboration, with Dave Brubeck, led to the world premiere performance and recording of Brubeck's oratorio *The Light in the Wilderness*. His pops conducting career began in 1965 when, as resident conductor of the Cincinnati Symphony, he became responsible for the "8 O'Clock Pops" series. Erich Kunzel and the Cincinnati Pops Orchestra have since performed sold-out subscription series in Cincinnati each year, and their national tours have been highlighted by appearances at Carnegie Hall with Cleo Laine and John Dankworth in 1984, at Radio City Music Hall with Roberta Flack in 1981, and at the Grand Ole Opry in Nashville, Tennessee. Mr. Kunzel's annual pops concerts with orchestras throughout the United States and Canada have been heard by hundreds of thousands of concertgoers. Guest soloists who have appeared with him include Sarah Vaughan, Ella Fitzgerald, Doc Severinsen. Chet Atkins, Benny Goodman, Charles Aznavour, Johnny Mathis, and the late Duke Ellington. His many acclaimed recordings include a recent album of marches and dances by John Philip Sousa on the Moss Music Group label, called "Peaches and Cream," "Star Tracks: Music from *Star Wars, Superman, Star Trek, ET*" on Telarc, which reached the Top Ten listings in *Cash Box* and *Digital Audio*, and the compact disc "Time Warp," featuring music from *2010, 2001, Battlestar Galactica, Star Wars, Alien, Star Trek* (the movie), and *Star Trek* (the original television pilot).



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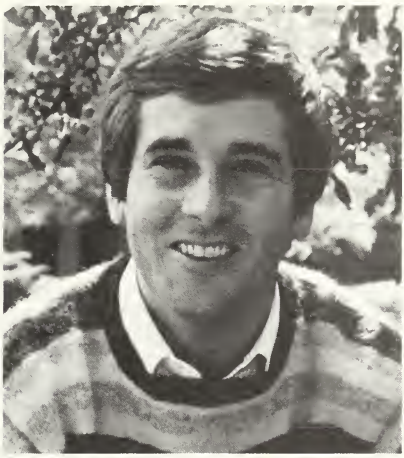

WILLIAM TRITT

Born in Montreal and currently residing in Toronto, William Tritt studied at the Ecole Vincent D'Indy in Montreal with Lucille Brassard and Yvonne Hubert, and received his bachelor and master of music degrees from the University of Montreal. The winner of all of the major Canadian music competitions between 1966 and 1971, he continued his studies in Paris with Yvonne Lefebure and later at the University of Indiana with Gyorgy Sebok.

In the United States, Mr. Tritt has performed with the Boston Pops and as featured soloist with the Chicago Symphony at the Ravinia Festival. He has also appeared with the symphony orchestras of Buffalo, Cincinnati, Houston, North Carolina, and New Orleans. His numerous orchestral engagements in Canada have included appearances with the orchestras of Montreal, Winnipeg, Edmonton, Quebec, Calgary, National Arts Centre Orchestra in Ottawa, and the Atlantic Symphony of Halifax. Conductors with whom Mr. Tritt has worked include Stanislaw Skrowaczewski, Andrew Davis, Uri Mayer, Gerhardt Zimmermann, and Paul Freeman. He has performed in recital throughout Canada and in 1981 made his acclaimed recital debut in Great Britain. An active chamber music participant, Mr. Tritt appears every spring with the Scotia Festival in Halifax. His 1986-87 season includes appearances with the Chicago Symphony at the Ravinia Festival, the Rochester Philharmonic, and the Toronto Symphony.

Mr. Tritt has toured the major European capitals and has made two tours of France, the second one coinciding with the release of his first recording by "La Guide Internationale du Disque." He has since recorded works of Bach, Beethoven, Schumann, and Liszt with major Canadian orchestras, and has made two recordings with Erich Kunzel and the Cincinnati Pops. This summer he collaborates again with Mr. Kunzel on a recording of Duke Ellington's "New World A'Coming" and music of George Gershwin with the Rochester Philharmonic. His most recent Pops appearances were in May 1984.

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GUEST ARTIST

JOSEPH McGAULEY

Joseph McGauley began his musical training at the age of nine. A native of Uniondale, New York, he rejected a full scholarship to college for swimming in order to pursue a career in music. After receiving a bachelor of arts degree from the State University of New York at Albany, he attended Yale University, where he earned a master of music degree. His principal teachers were Jacqueline McCann, Nathan Gottschalk, and Joseph Silverstein. Formerly a member of the Albany and New Haven symphony orchestras, Mr. McGauley has been heard in recital throughout the New York and New England areas. In 1983, he was seen and heard on the nationally broadcast PBS series "Evening at Pops" along with three of his BSO colleagues in a performance of Vivaldi's Concerto in B minor for Four Violins, conducted by John Williams. Other solo appearances have included the North Shore Philharmonic, the New Hampshire Philharmonic, the Pioneer Valley Symphony, the Yale Philharmonic, the Boston University Symphony, and the Albany Community Orchestra. He was concertmaster of the Boston University Symphony Orchestra which won the silver medal at the Herbert von Karajan International Orchestra Competition in Berlin in 1976. While attending the Berkshire Music Center at Tanglewood, Mr. McGauley was awarded the Joseph Silverstein prize. In 1978, while still enrolled in a doctoral degree program at Boston University, he auditioned successfully to become a member of the Boston Symphony Orchestra. Mr. McGauley is on the faculties of the University of Lowell and the Boston University Tanglewood Institute and teaches privately.

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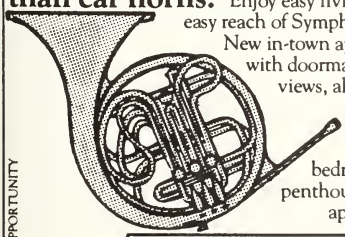

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continued from page 17

LIGHT CAVALRY OVERTURE

Franz von Suppé (1819-1895)

Throughout his long life, Franz von Suppé was one of the busiest theater composers going, turning out a steady supply of overtures, songs, and full scores for plays and operettas in Vienna and elsewhere in the German-speaking world. His delightful one-act *Beautiful Galatea* may be considered the first real Viennese operetta, forerunner of the works of Strauss and Lehár, and his comic opera *Boccaccio* deserves to be much better known than it is. But most of all, Suppé is remembered by most people for a number of overtures which were played by town bands all over Europe and America for the better part of a century. The theater organists who provided the music for the early silent films would have been lacking a good part of their repertory if it had not been for Suppé's overtures. Did a platoon of horsemen ever charge in a silent film without the theater organist slipping into the galloping music from *Light Cavalry*? The

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advent of the talkies marked the death of that kind of film music, and now we hear *Light Cavalry* only as an isolated overture, separated from the rest of the operetta for which Suppé composed it in 1862.

GAÎTÉ PARISIENNE SUITE

Jacques Offenbach (1819-1880), arr. Manuel Rosenthal

Jacques Offenbach's tuneful and sassy operettas delighted the Parisians who came to hear *La belle Hélène, Orphée aux Enfers (Orpheus in the Underworld),* or *La Vie parisienne,* all satirical romps making fun of French politics and classical literature—sometimes at the same time! All of them were filled with a musical *joie de vivre* that no other composer has ever matched. In 1938, when Leonid Massine wanted to create a lighthearted ballet of Parisian life, he knew that the Offenbach operettas would be a perfect source for the music. Arranger Manuel Rosenthal mined Offenbach's most popular operettas and biggest hits for the score of the ballet, which was named *Gaîté parisienne.* It has kept many of Offenbach's best tunes constantly before the public, and now the complete original operettas are beginning to enjoy a major revival.

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GEORGE M. COHAN MEDLEY

Born into a show-business family, George M. Cohan (1878-1942) was a many-talented man of the theater: singer, dancer, actor, writer, composer, and director. At a time when lush and beautiful European operettas dominated our musical theater, Cohan drew upon the heritage of the Irish immigrants and their theatrical traditions to create a lively and spunky kind of show that avoided the starchy, stereotyped lyrics and dialogue of the operetta and replaced them with normal, slangy, everyday speech. The results rarely pleased the critics, who were much higher-browed than Cohan or his audience, but they had the effect of modernizing the American musical theater and paving the way for the new generation to come: Irving Berlin, Jerome Kern, George Gershwin, and so many others. The medley performed here contains tunes from most of Cohan's major shows. His first big hit, *Little Johnny Jones* (1904), was as advanced and progressive a musical as New York had ever seen. It contained two of Cohan's biggest hits: "Give My Regards to Broadway," and "Yankee Doodle Dandy." Two new Cohan shows opened within the space of six weeks in 1906: New Year's Day saw the premiere of *45 Minutes from Broadway*, which contained "Mary's a Grand Old Name"; and on Lincoln's birthday *George Washington, Jr.* opened with "You're a Grand Old Flag." *The American Idea* of 1908 contained Cohan's famous spelling song "H-A-double R-I-G-A-N." The latest show represented here, *Little Nellie Kelly* (1922), had two songs that achieved considerable fame, "Nellie Kelly, I Love You" and "You Remind Me of My Mother."

RÁKÓCZY MARCH

Hector Berlioz (1803-1869)

In 1845 and 1846 Berlioz undertook a conducting tour in central and eastern Europe. Just before going to Budapest, he received from a Viennese musical amateur a volume of Hungarian songs and the hint that a work using one of these tunes would be a certain way of achieving popularity in the Hungarian capital. Berlioz selected a tune connected with a Hungarian military hero, Rákóczy, and composed this march in a single night, laying it out in a gradual, slow crescendo to a powerful climax. The first performance was a sensation, and Berlioz promptly inserted the surefire crowd-pleaser into *The Damnation of Faust*.

POET AND PEASANT OVERTURE

Franz von Suppé (1820-1895)

Franz von Suppé essentially founded the Viennese operetta tradition, taking the sharply satirical, witty form as developed in Paris by Offenbach and crafting it with a warmer sentimentality to suit the tastes of his compatriots, beginning with *Das Pensionat* in 1860 and continuing with such masterpieces of light opera as *Beautiful Galatea* (1865) and *Boccaccio* (1879), one of the few Continental operettas that was able to hold its own in the United States after the first success of Gilbert and Sullivan's *HMS Pinafore* in 1879 and *The Mikado* in 1885. But even before he first wrote an operetta, Suppé was very much involved in the popular theater. In 1846 he composed the incidental music to a farce called *Poet and Peasant*. Its overture became so popular that the publisher Aibl brought it out in arrangements for some 59 different combinations of instruments! In our own century, this overture has been used again and again to provide background themes for dozens of animated cartoons.

—Steven Ledbetter

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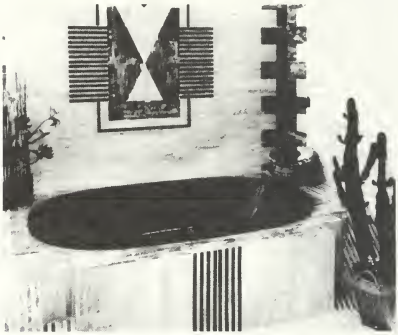

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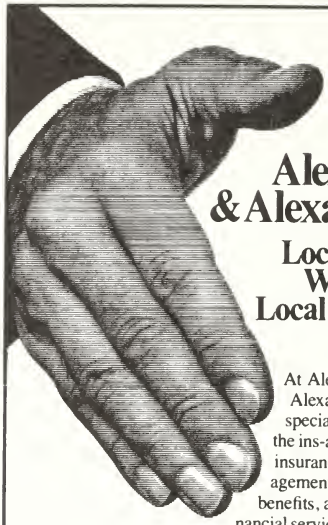

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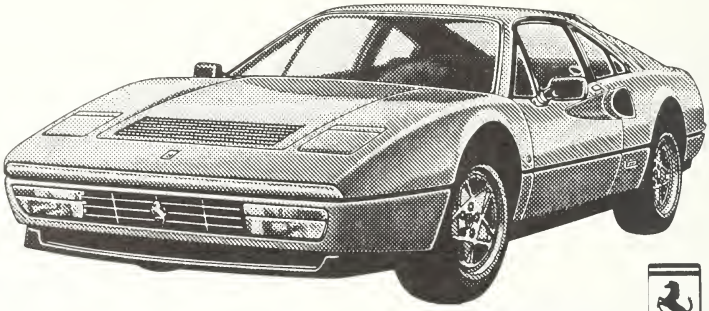

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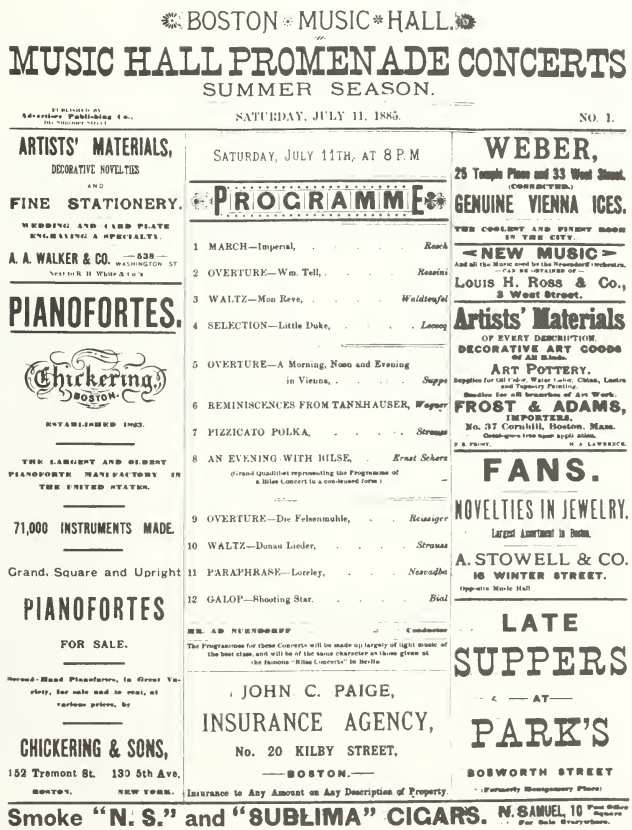

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2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . . . Ernst Schers
(Grand Quadrille representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
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The first Pops program

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and is currently working on a fanfare commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4.

The soundtrack album to *Star Wars* has sold over four million copies, more than

any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams is currently composing the score for a new film, *Space Camp*, to be released later this year.

References furnished on request

Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
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Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
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Ruth Laredo
Liberace
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Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
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HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. This May he receives honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

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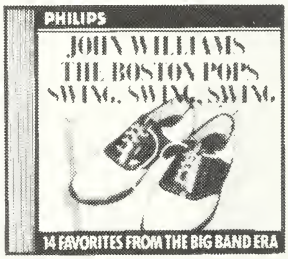

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Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Aza Raykhtsaum
*Lucia Lin
Joseph Scheer
Joseph Conte
John Williams

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†On sabbatical leave

Violas
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Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz
Ronald Houston
Katherine Murdock

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Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
*Robert Ripley
Luis Leguia
Carol Procter
*Jerome Patterson
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

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Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

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Lois Schaefer

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Alfred Genovese
Wayne Rapier

English Horn
Valerie Edwards

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Peter Hadcock
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Craig Nordstrom

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Donald Bravo
†Roland Small
Ronald Haroutunian

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
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Peter Chapman
Andre Côme
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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

For before and after the Pops, a casual suggestion.

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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the rededication of the Statue of Liberty.

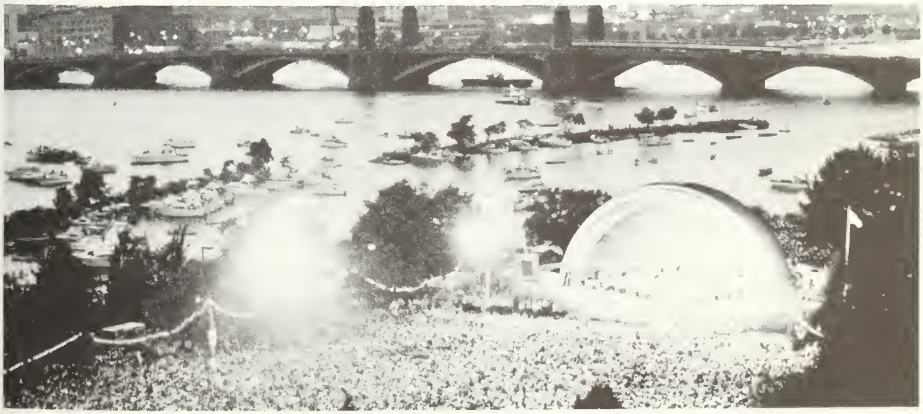
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops,* a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops,* and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat,* and *With a Song in My Heart,* featuring soprano Jessye Norman, and most recently *America, the Dream Goes On,* containing patriotic music old and new, and *Swing, Swing, Swing,* an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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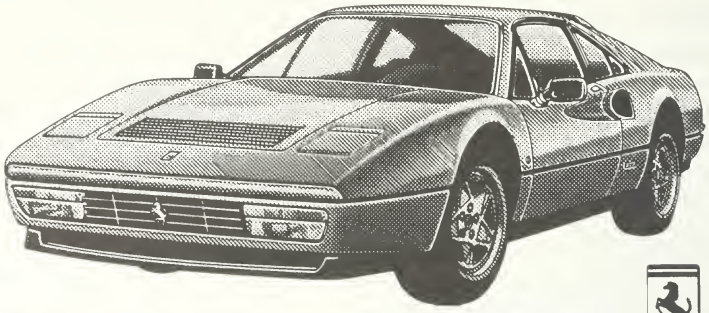

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NOTES ON THE MUSIC

ANOTHER OP'NIN', ANOTHER SHOW

Cole Porter (1891-1964)

Cole Porter's finest achievement was a lively cross-fertilization of Shakespeare's *Taming of the Shrew* with a story of romantic entanglements backstage and even comic complications from a couple of unlikely mob heavies. "Another Op'nin', Another Show," the opening number, presented to the audience the timeless but humorous laments of the actors and hoofers who make their living in the so-called "glamorous" life of the theater.

THE MUSIC OF KURT WEILL

Kurt Weill (1900-1950), arr. Irwin Kostal

Among the composers active on Broadway in the last half-century, Kurt Weill certainly had the most extensive musical training. Indeed, he enjoyed a remarkable career as a composer of avant-garde music in Europe (he was one of the composers whose work was especially singled out for eradication by the Nazis) before coming to the United States in 1933. His collaboration with Bertolt Brecht was enormously influential and produced a number of memorable songs. This was ironic, because Brecht wanted the music to function like "wallpaper," simply carrying the leftist political message of his texts. Weill was less overtly political, though no less socially committed, and his rare humanity came through in such songs as the purposely banal penny-dreadful ballad "Mack the Knife" from *The Threepenny Opera* (1928) and even more in the "Bilbao Song" from *Happy End* (1929). Once arrived in New York, Weill continued writing for the theater, always seeking new challenges and ways to break out of the conventional "musical-comedy" mold. It's ironic that his single most memorable American song was written for an actor who could scarcely carry a tune. Walter Huston played the role of Peter Minuit in Maxwell Anderson's *Knickerbocker Holiday* (1938), in which he croaked "September Song." His next Broadway score was the startlingly imaginative *Lady in the Dark* (1940) with a book by Moss Hart and lyrics by Ira Gershwin. This study of psychoanalysis hinges around a song dimly remembered by the heroine. The musical portions are restricted to elaborate dream sequences until the finale, when the heroine finally remembers the song that has been haunting her—"My Ship"—and comes to grips with the trauma of her childhood. "Speak Low" (which borrows its first line from Shakespeare's *Much Ado About Nothing*) is Weill's latest work to be included in the present medley. It comes from *One Touch of Venus* (1942), with a libretto by S.J. Perelman and lyrics by Ogden Nash, Mary Martin's first starring vehicle on Broadway, in which she appeared as a fetching classical goddess come to life in modern New York and spreading chaos wherever she went.

THEME FROM *MOULIN ROUGE*

Georges Auric (1899-1983)

The first years of Auric's career were spent as one of that group of French composers known as *Les Six* ("The Six"), who disavowed the heavy profundities of romantic music and impressionism, advocating a return to clarity of melody and form, spiced with a large dose of humor. Auric was never among the better known of these composers (they were Poulenc and Milhaud), partly because he was much more

continued on page 44

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A well balanced white; full, rich, dry.

11. **Sauvignon Blanc, Tenuta S. Anna**
A medium-bodied, fruity white wine with a delicate finish.

14. **Johannisberg Riesling, Robert Mondavi**
A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

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A light white wine with a clean, crisp taste. Winner of diplomas and gold medals in Milan.

21. **Vouvray, La Vallee**
A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

25. **Macon Village, Jaboulet-Vercherre**
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26. **Cabernet Blush, Mill Creek**
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.

29. **Cabernet Sauvignon, Robert Mondavi**
A deep ruby color and a full enticing varietal bouquet.

32. **Blanc de Blanc, Kriter**
Produced from 100% white grapes, it is light, fresh, and very dry.

36. **Chenin Blanc Robert Mondavi**
This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday, May 27, 1986 at 8

Solemn March in A-flat	Mussorgsky
Clouds	Griffes
From *The Planets*	Holst
Mars, the Bringer of War	
Venus, the Bringer of Peace	
Jupiter, the Bringer of Jollity	

INTERMISSION

Concerto in C for Cello and Orchestra	Haydn
Allegro moderato	
Andante	
Allegretto	
SATO KNUDSEN	

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate*	Porter-Courage
The Music of Kurt Weill	arr. Kostal
Speak Low, from *One Touch of Venus*	
September Song, from *Knickerbocker Holiday*	
The Bilbao Song, from *Happy End*	
My Ship, from *Lady in the Dark*	
Mack the Knife, from *Threepenny Opera*	
Theme from *Moulin Rouge*	Auric-Engvick
Consider Yourself, from *Oliver*	Bart-Stevens

Among Those Present: Executives Club of the Greater Boston Chamber of Commerce; Boston Symphony Association of Volunteers; Joseph Warren-Soley Lodge, F. & A.M.; Fontbonne Academy; Acton Education Association; S.A.C.; The Garden Club of Toronto.

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday, May 28, 1986 at 8

Solemn March in A-flat — Mussorgsky

Clouds — Griffes

From *The Planets* — Holst
- Uranus, the Magician
- Neptune, the Mystic
- Jupiter, the Bringer of Jollity

Women of the Tanglewood Festival Chorus, John Oliver, Conductor

INTERMISSION

Concerto in C for Cello and Orchestra — Haydn
- Allegro moderato
- Andante
- Allegretto
- SATO KNUDSEN

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate* — Porter-Courage

The Music of Kurt Weill — arr. Kostal
- Speak Low, from *One Touch of Venus*
- September Song, from *Knickerbocker Holiday*
- The Bilbao Song, from *Happy End*
- My Ship, from *Lady in the Dark*
- Mack the Knife, from *Threepenny Opera*

Theme from *Moulin Rouge* — Auric-Engvick

Consider Yourself, from *Oliver* — Bart-Stevens

Among Those Present: Sanford High School; Ursuline Academy Humanities Club; Kappa Chapter, Lambda Kappa Mu Sorority; Skal Club of Boston; Pairs and Spares of the First Congregational Church of Braintree; Lynnfield Drop-In Center; Conway's Bus Service Incorporated.

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Baldwin Piano

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday May 29, 1986 at 8

HARRY ELLIS DICKSON conducting

Rákóczy March from the *Damnation of Faust*	Berlioz
Overture to the *Barber of Seville*	Rossini
Clair de lune	Debussy
Gaîté parisienne suite Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	Offenbach

INTERMISSION

Concerto No. 1 for piano and orchestra Allegro non troppo e molto maestoso Andante semplice Allegro con fuoco DAVID BUECHNER	Tchaikovsky

INTERMISSION

Consider Yourself, from *Oliver*	Bart-Stevens
Selections from *Girl Crazy* I Got Rhythm—Embraceable You—Bidin' My Time— But Not For Me—I Got Rhythm (reprise)	Gershwin-Anderson
Moonlight Serenade	Miller/Hayman
Boogie Woogie Bugle Boy	Raye/Prince-Hayman

Among Those Present: South Boston Neighborhood House; Stone & Webster Engineering Corporation; Visiting Nurse Association of Boston Foundation; Concord Family Service; Robert E. Bell School; St. Bartholomew's Guild; Hanover High School Music Department; Contoocook Valley Regional High School Music Department; Deering High School Band; The Friday Group; Sears, Roebuck and Company; The Clearway Street Tenants Association; Eastern Massachusetts Home Economics Association.

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday, May 30, 1986 at 8

Solemn March in A-flat	Mussorgsky
Masques et Bergamasques, Op. 112	Fauré
Ouverture	
Minuet	
Gavotte	
Marche Slav, Op. 31	Tchaikovsky

INTERMISSION

Presenting
MEL TORMÉ and GEORGE SHEARING
Don Thompson, bass

Look at That Face	Newley-Farnon
Lullaby Medley	
Strike Up the Band	Gershwin-Tormé
When the World Was Young	Philippe-Gerard-Stott
Blues in the Night	Arlen-Paitch/Tormé
Springtime Medley	Delius/Rodgers-Tormé
On Hearing the First Cuckoo of Spring—	
It Might As Well Be Spring	
Strike Up the Band Finale	Gershwin-Tormé

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate*	Porter-Courage
The Music of Kurt Weill	arr. Kostal
Speak Low, from *One Touch of Venus*	
September Song, from *Knickerbocker Holiday*	
The Bilbao Song, from *Happy End*	
My Ship, from *Lady in the Dark*	
Mack the Knife, from *Threepenny Opera*	
Theme from *Moulin Rouge*	Auric-Engvick
Consider Yourself, from *Oliver*	Bart-Stevens

Among Those Present: Simmons Night at Pops; Harvard Business School; Lesley College Alumni Association; Wheelock College Alumni Association; Lasell Alumnae Association; ZAC Activities Committee/Zayre Corporation; Medford String Committee; Catholic Alumni Club of Boston; Hobart and William Smith Alumni Club of Boston; George R. Austin Middle School Band and Chorus; Rogal Boston; Tewksbury Teachers Association; Southbridge Montessori School.

Accommodations for this evening's soloists generously provided by Sheraton Boston Hotel & Towers.

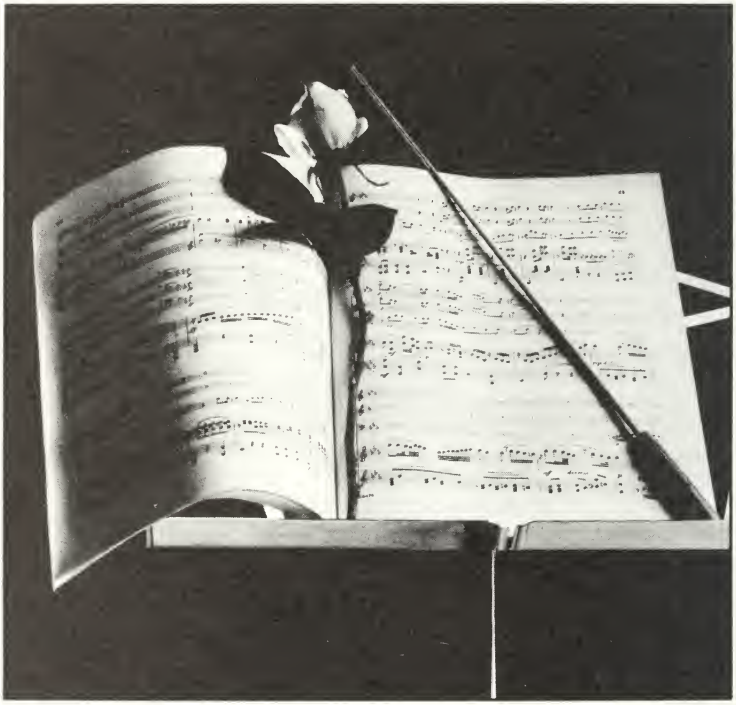
John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

The Boston Pops new music program is funded in part by a generous grant from the Chiles Foundation.

Portions of this evening's concert are being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional scenes of the audience may be used.

ENCORE! ENCORE!



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday, May 31, 1986 at 8

Solemn March in A-flat — Mussorgsky

From *The Planets* — Holst
- Mercury, the Winged Messenger
- Saturn, the Bringer of Old Age
- Mars, the Bringer of War

INTERMISSION

Scottish Fantasy for Violin and Orchestra — Bruch
- Einleitung
- Allegro
- Andante sostenuto
- Finale: Allegro guerriero
- JOSEPH McGAULEY

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate* — Porter-Courage

The Music of Kurt Weill — arr. Kostal
- Speak Low, from *One Touch of Venus*
- September Song, from *Knickerbocker Holiday*
- The Bilbao Song, from *Happy End*
- My Ship, from *Lady in the Dark*
- Mack the Knife, from *Threepenny Opera*

Theme from *Moulin Rouge* — Auric-Engvick

Consider Yourself, from *Oliver* — Bart-Stevens

Among Those Present: New England Neurological Associates, P.C.; Greater Boston Alumni Club—U. Mass./Amherst; Gardner High School; Lawrence Academy; Rensselaer Club of Boston; Sacopee Valley High School; Sacred Heart Social Club—Middleboro, Massachusetts; Boxford PTO; Chicago Title Insurance Company; Consolidated Freightways; Delta Kappa Gamma Society International; Greater Plymouth Association for Retarded Citizens; Kiwanis Club of Manchester, New Hampshire; National Association of Corrosion Engineers—Greater Boston Section; Stephens College Alumnae Club of New England; Winchester Newcomers Club; Andover-North Andover Welcome Wagon/ Newcomers; Davis School Professional Association; Gamewell Corporation; St. Bernard's Parish; Temple Beth Am Sisterhood, Framingham; The Falmouth Educators Association.

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Baldwin Piano

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BOSTON

POPS

1986

THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Michael Rosenbloom
Sharan Leventhal
Sandra Kott
Lisa Crockett
David Jacobson
Diane Pettipaw

Second Violins

William Waterhouse
Shirley Boyle
Judith Eissenberg
Paul MacDowell
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Priscilla Hallberg
Victoria Kintner
Pattison Story
Harris Shilakowsky

Violas

Kenneth Stalberg
Jean Haig
Katherine Murdock
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Miron Yampolsky
Ronald Lowry
Beth Pearson
Joan Esch
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

Flutes

Elinor Preble
Randolph Bowman

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Kay Kemper

Piano

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday, June 1, 1986 at 7:30

BRUCE HANGEN conducting

Colonel Bogey March	Alford-Bodge
Overture to *Orpheus in the Underworld*	Offenbach
Capriccio Italien, Op. 45	Tchaikovsky

INTERMISSION

Voices of Spring Waltzes	Strauss
Variations on a Rococo Theme for cello and orchestra ANDRES DIAZ	Tchaikovsky

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate*	Porter-Courage
Come Fly With Me—A Tribute to Frank Sinatra Come Fly With Me—Call Me Irresponsible— I've Got You Under My Skin—My Way— My Kind of Town, Chicago Is—All the Way	arr. Stevens
Moon River, from *Breakfast at Tiffany's*	Mancini-Hayman
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

Among Those Present: The Recuperative Center Women's Auxiliary; M.I.T. Class of 1986; St. Joseph's Church of Wakefield; Sigma Epsilon Rho Honor Society of Northeastern University; Temple Reyim, Young at Heart; E & P Tours, Ltd.; Advanced Management Program; Chatham College Alumnae (Boston Chapter); Boston Gear; Crene's World Travel; Financial Executives Institute; Northeastern Section—American Chemical Society; Mainini Association; Country Club of New Bedford; Stoughton Woman's Club; St. Mary of the Assumption, Milford, Massachusetts.

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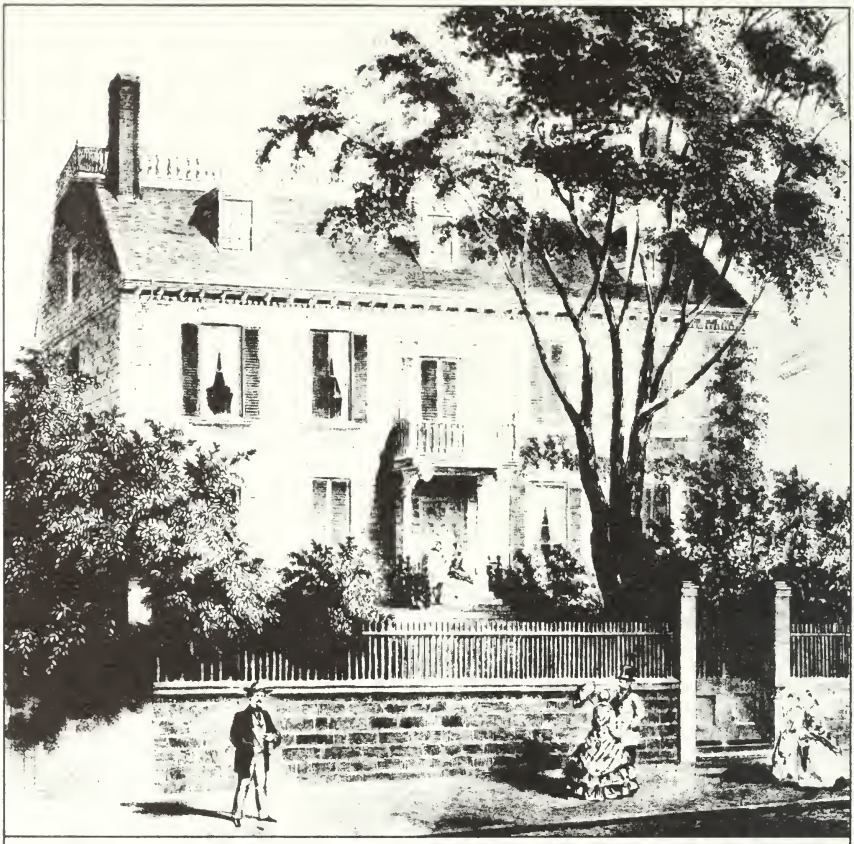
Baldwin Piano



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SATO KNUDSEN

Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music; he was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony; prior to that, he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed in Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and WGBH-FM in Boston, as well as throughout New England. During the 1985-86 season, he appeared with BSO colleagues in several chamber music performances as part of the Boston Symphony's Supper Concert series.

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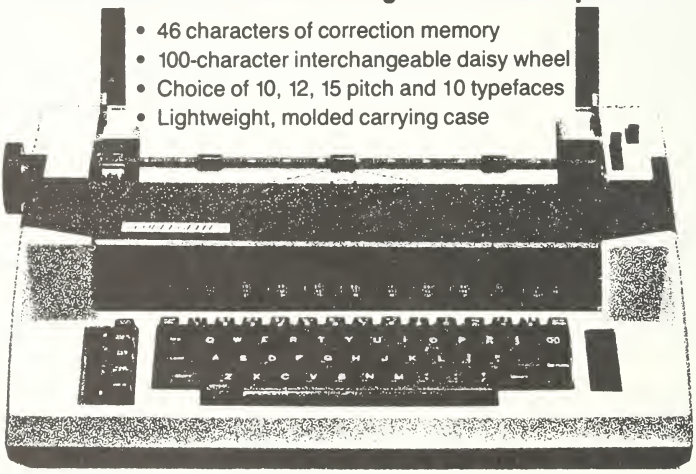

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DAVID BUECHNER

The only American to have placed in the 1984 Leeds Competition, David Buechner has a nearly endless list of awards and distinctions, including the Grand Prize at the 1984 Gina Bachauer Competition and the Bronze Medal and Gina Bachauer Prize at the Queen Elisabeth International Competition in Brussels. He won first prizes in the American Jewish Congress/Pepsi Cola Company Young Musicians Competition, the Beethoven Foundation Competition, and the Kosciusko Foundation Chopin Competition, second prize at the Vina del Mar International Competition in Chile, and fourth prize at the Beethoven International Competition in Vienna. Mr. Buechner is the recipient of an unprecedented total of six major awards from the Juilliard School, where he studied with Rudolf Firkusny, including twice being awarded the Van Cliburn Scholarship for outstanding achievement in piano. Selected as one of four participants in the Affiliate Artists' Xerox Pianists Program, he will be in residency with major orchestras across the country.

During the 1984-85 season, David Buechner made debut appearances with the Philadelphia Orchestra, St. Paul Chamber Orchestra, Rochester Philharmonic, New Orleans Philharmonic, and the Utah Symphony. He has also appeared with the symphony orchestras of St. Louis, Minnesota, Baltimore, Indianapolis, and Oakland. Last summer, Mr. Buechner had the opportunity to combine his two greatest interests—music and baseball—when he joined forces at the piano with Leonard Slatkin and soprano Roberta Peters in a four-hand rendition of the national anthem before a Cardinals game. The 1985-86 season brought a return engagement with the Utah Symphony, as well as debuts with the Cleveland Orchestra, Buffalo Philharmonic, Grand Rapids Symphony, and the Boston Pops. His recital schedule took him to concert halls throughout the United States and Europe, including critically acclaimed recital debuts at the Kennedy Center in Washington, D.C., and Ambassador Auditorium in Pasadena.

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MEL TORMÉ

Born in Chicago on September 13, 1925, Mel Tormé has been a professional singer for over fifty years. He has written nearly three hundred songs, including the classic "The Christmas Song," and is a pianist, arranger, drummer, and author of several books. By the age of four, he had learned many songs from his mother, who demonstrated new sheet music at Woolworth's, and from the radio. He soon became a Monday-night feature at a local club and in 1933, won the children's division of a radio audition contest at the Chicago World's Fair. Until his voice changed, Mel Tormé was one of the busiest child radio actors in Chicago. By the time he reached high school, he was composing songs, and his "Lament to Love" was recorded by Harry James. In 1942, he spent a year in Chico Marx's band as a singer and vocal arranger. Soon after that he went to Hollywood, where he made his first movie, *Higher and Higher* with Frank Sinatra and Jack Haley, and formed the vocal group Mel Tormé and his Mel-Tones, who recorded for Decca. He made three more films, signed with the Musicraft label, and sat in as a drummer for numerous big bands. In 1947, Mel Tormé came east to perform at the Copacabana. It was the peak of the bobby-sox craze, and New York disc jockey Fred Robbins made up several names for him — "Mr. Butterscotch," "The Kid with the Gauze in His Jaws," and "The Velvet Fog."

As a singer, Mel Tormé is known for his immaculate phrasing, lyrical sensitivity, and consistent musicality. Over the years, he has performed in the world's best nightclubs and hotels, in jazz festivals, and on radio and television. His numerous recordings include two Grammy-winning releases with George Shearing. Making his debut appearance this evening with John Williams and the Boston Pops, Mr. Tormé has included several of his ingenious arrangements in the program.

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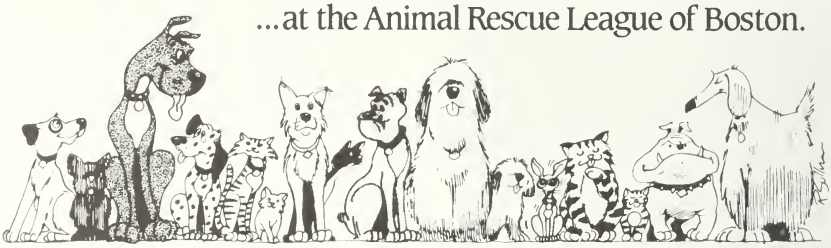

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GEORGE SHEARING

London-born George Shearing has an international reputation as pianist, arranger, and composer. His compositions number more than one hundred, including the jazz standard "Lullaby of Birdland," and he has taught jazz technique, arrangement, and ensemble playing. A popular television personality, Mr. Shearing has appeared on numerous programs in this country and in Great Britain, including an Emmy-nominated PBS documentary about his experiences with Guide Dogs for the Blind.

Following only four years of formal musical education, George Shearing was forced by circumstances to turn down a university scholarship and follow the more lucrative path of playing piano in pubs. As his reputation flourished, he signed with Decca Records and dominated British jazz polls in the 1940s. In 1947, he and his family moved to America, where the 1949 release, "September in the Rain," which he recorded with his quintet, was a huge success. He has recorded for the M.G.M., Capitol, Sheba, MPS, Angel, and Concord Jazz labels, as a soloist, with his quintet, and as a duo, in collaboration with such artists as Nat King Cole, Peggy Lee, Wes Montgomery, Nancy Wilson, Carmen McRae, Stefan Grappelli, and Mel Tormé.

Since 1978, George Shearing has worked most frequently as a duo with a bassist. Over the last two decades, he has also appeared as a classical soloist with such orchestras as Cleveland, the Los Angeles Philharmonic, Detroit, Atlanta, Houston, the Pittsburgh Pops, Buffalo, Utah, and St. Louis, and with such conductors as Louis Lane, Peter Nero, Maurice Abravanel, Leonard Slatkin, and Erich Kunzel. His extensive tours have taken him all over the world, including a recent appearance at London's Royal Festival Hall. In this country, he has performed at the Hollywood Bowl, the Kennedy Center, and Carnegie Hall, and has participated in such jazz festivals as Paul Masson, Kool Jazz, Aspen, Wolf Trap, Concorde, and Ravinia. Mr. Shearing's many honors and awards include seven citations from *Down Beat Magazine*, two Grammy awards for his recordings with Mel Tormé, an honorary doctorate from Westminster College, Salt Lake City, and the Horatio Alger Award. The Shearing Centre, a community recreational facility, opened recently in Battersea, the section of London where he was born. He has played at the White House at the invitation of Presidents Ford, Carter, and Reagan, and he performs frequently for his favorite charities, including the Hadley School for the Blind in Chicago, the Guide Dog Facility in San Rafael, California, the Lupus Foundation, and the Jewish Guild for the Blind in New York. In 1982, George Shearing joined forces with Frank Sinatra and Luciano Pavarotti at Radio City Music Hall and raised two million dollars for the Sloan Kettering Cancer Center. His most recent appearance with John Williams and the Boston Pops was in June 1980.

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JOSEPH McGAULEY

Joseph McGauley began his musical training at the age of nine. A native of Uniondale, New York, he rejected a full scholarship to college for swimming in order to pursue a career in music. After receiving a bachelor of arts degree from the State University of New York at Albany, he attended Yale University, where he earned a master of music degree. His principal teachers were Jacqueline McCann, Nathan Gottschalk, and Joseph Silverstein. Formerly a member of the Albany and New Haven symphony orchestras, Mr. McGauley has been heard in recital throughout the New York and New England areas. In 1983, he was seen and heard on the nationally broadcast PBS series "Evening at Pops" along with three of his BSO colleagues in a performance of Vivaldi's Concerto in B minor for Four Violins, conducted by John Williams. Other solo appearances have included the North Shore Philharmonic, the New Hampshire Philharmonic, the Pioneer Valley Symphony, the Yale Philharmonic, the Boston University Symphony, and the Albany Community Orchestra. He was concertmaster of the Boston University Symphony Orchestra which won the silver medal at the Herbert von Karajan International Orchestra Competition in Berlin in 1976. While attending the Berkshire Music Center at Tanglewood, Mr. McGauley was awarded the Joseph Silverstein prize. In 1978, while still enrolled in a doctoral degree program at Boston University, he auditioned successfully to become a member of the Boston Symphony Orchestra. Mr. McGauley is on the faculties of the University of Lowell and the Boston University Tanglewood Institute and teaches privately.

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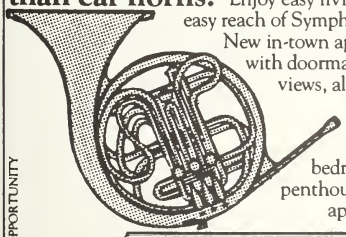

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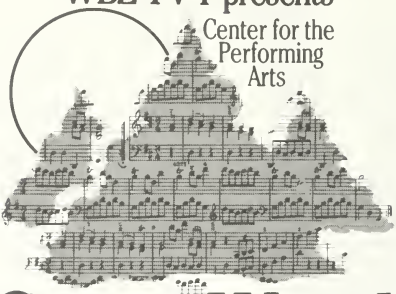

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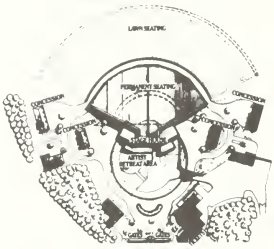

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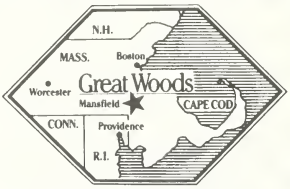

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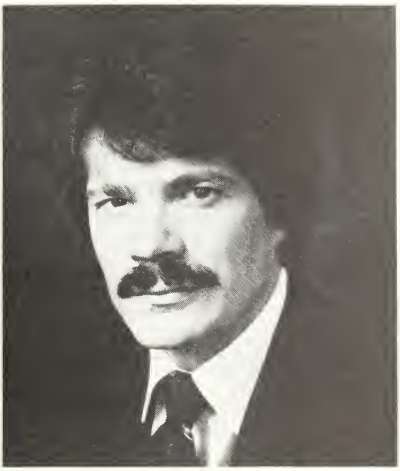


BRUCE HANGEN

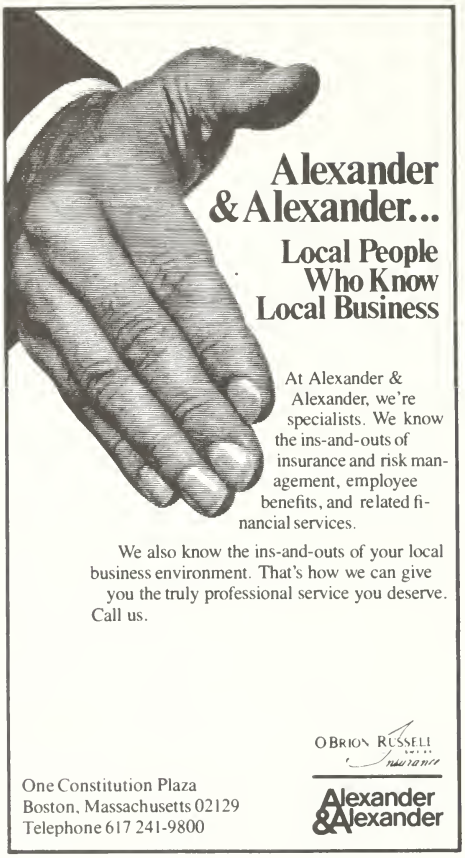
Music director and conductor of the Portland (Maine) Symphony Orchestra and the Omaha Symphony Orchestra, Bruce Hangen was born in Pennsylvania and raised in Montana. He began studying both piano and cello at the age of six and during his early teens he became interested in conducting. While in high school he formed and conducted his own twenty-five piece dance band and served as a student conductor for all of the school's bands. During that time he attracted the attention of Irwin Hoffman, who was associate conductor of the Chicago Symphony, and with whom Mr. Hangen began his first conducting studies.

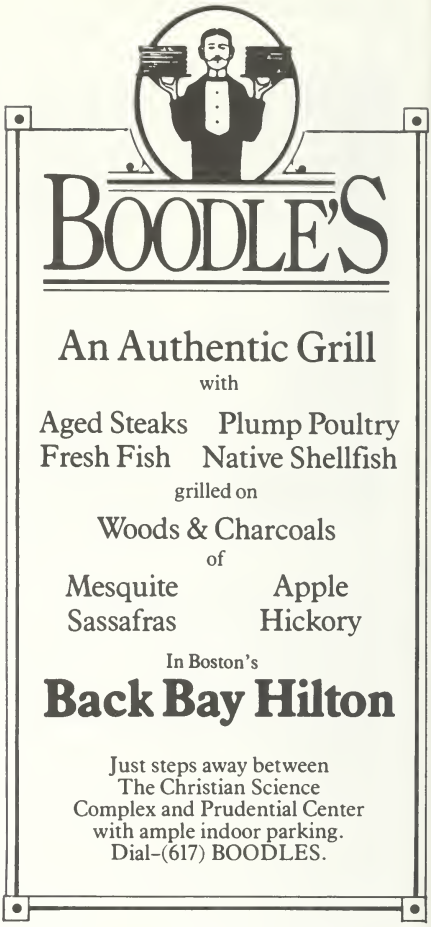
Mr. Hangen majored in conducting and received his bachelor's degree from the Eastman School of Music, where he studied with Laszlo Halasz, Willis Page, and Walter Hendl. During the summer months he served as assistant conductor of the Colorado Philharmonic. Later, while earning his post-graduate degree in musicology, Mr. Hangen was appointed to the Eastman faculty as conductor-in-residence, and he was assistant conductor of the Syracuse Symphony. He was also conducting assistant to Michael Tilson Thomas at the Buffalo Philharmonic. A former conducting fellow at the Tanglewood Music Center, Mr. Hangen studied with Leonard Bernstein, Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Bruno Maderna, and in 1972 was the winner of the Music Center's conducting prize.

Mr. Hangen's recent conducting engagements have included the symphony orchestras of New Orleans, Columbus (Ohio), Louisville, Birmingham, Omaha, Grand Rapids, Lansing, and Spokane, in addition to appearances and return engagements with the Boston Pops and the San Francisco Pops. He has toured with the Manhattan Savoyards and Music New to New York, and conducted the New Zealand Symphony, the Denver Chamber Orchestra, the Maine Opera Company, and the Rochester and Colorado Philharmonics.

Former associate conductor of the Denver Symphony Orchestra, Mr. Hangen has a keen interest in young people, which has led to his frequent appearances as conductor of youth orchestras and college ensembles. He is responsible for initiating many youth- and family-oriented activities in the Denver area, including high school concerto competitions, student lecture series, summer park concerts, and statewide tours. He was also the chief conductor and organizer of the Denver Symphony's continuing college-in-residency program.

The recipient of an Honorary Doctor of Fine Arts degree from the University of New England, Bruce Hangen has served on the Board of Trustees of Maine's public television network, the Board of the Portland School of Ballet, and on the music panel of the Maine State Commission on the Arts and Humanities and the New England Foundation for the Arts. He appears regularly on pre-concert radio broadcasts and lectures widely throughout the state.





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ANDRES DIAZ

Recently awarded first place in the Naumberg cello competition, Andres Diaz was born in Santiago, Chile, in 1964. He began studying cello at the age of five with Arnaldo Fuentes, principal cellist of the Chilean Philharmonic. At the age of nine, Mr. Diaz moved to Atlanta and began studies with Martha Gerschefski at the Georgia Academy of Music, where his mother and father currently teach. Soloist with many orchestras in the Atlanta area, he has made solo appearances with the Atlanta Symphony Orchestra under the direction of Robert Shaw, the New England Conservatory Symphony Orchestra, and the Chicago Civic Symphony Orchestra, as winner of that orchestra's solo competition. A participant in the New York String Orchestra Seminar in 1981 and 1982, Andres Diaz participated in the 1983 and 1984 Gregor Piatigorsky Seminars, where he played in master classes for Andre Navarra, Maurice Gendron, Paul Tortelier, and Pierre Fournier. A fellowship student at the Tanglewood Music Center for two summers, Mr. Diaz received the 1983 Pierre Mayer Memorial Award as outstanding string player. He was also invited to attend the Marlboro Music Festival in Vermont for the summers of 1984 and 1985. His many awards include the Edwin Gerschefski Award and Atlanta Youth Symphony scholarship in 1981, Atlanta Music Club scholarships in 1981 and 1982, first place in the American String Teachers Association state competition in 1983, and first and grand prize winner of the American String Teachers Association national competition, also in 1983. Presently an artist diploma student at the New England Conservatory of Music, where he studies with Laurence Lesser and Colin Carr, Andres Diaz makes his debut as soloist with the Boston Pops this evening.

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retiring than either of these two. As early as 1930 he composed a major film score for Cocteau's *The Blood of a Poet,* and he continued writing for the films frequently after that. Though the most distinguished films for which he wrote the score were probably those of Cocteau, the most famous theme from his film scores is certainly that for *Moulin Rouge* (1952).

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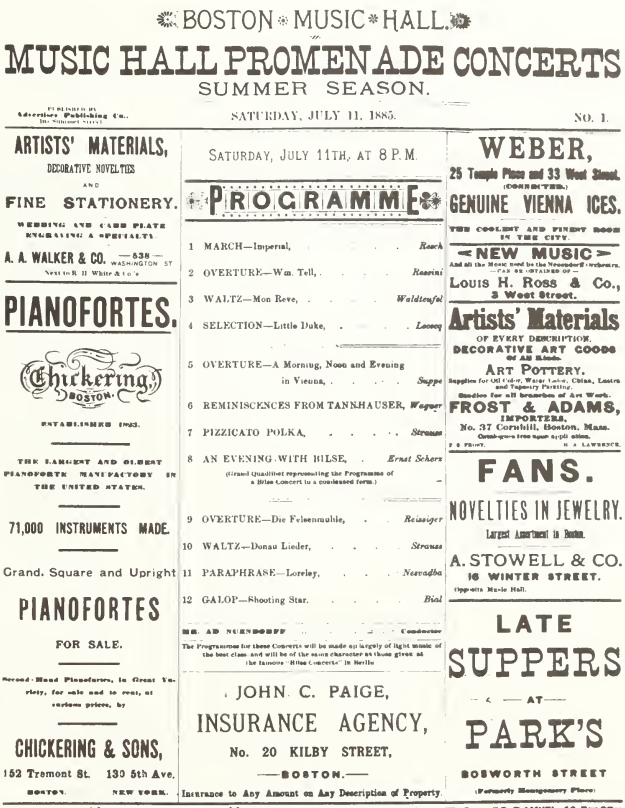

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1 MARCH—Imperial, ... Resch

2 OVERTURE—Wm. Tell, ... Rossini

3 WALTZ—Mon Reve, ... Waldteufel

4 SELECTION—Little Duke, ... Lecocq

5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe

6 REMINISCENCES FROM TANNHAUSER, Wagner

7 PIZZICATO POLKA, ... Strauss

8 AN EVENING WITH BILSE, . . . Ernst Schers

(Grand Quadrillet representing the Programme of a Bilse Concert in a condensed form.)

9 OVERTURE—Die Felsenmuhle, . . . Reissiger

10 WALTZ—Donau Lieder, ... Strauss

11 PARAPHRASE—Loreley, ... Nesvadba

12 GALOP—Shooting Star. . . . . Bial

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The first Pops program

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

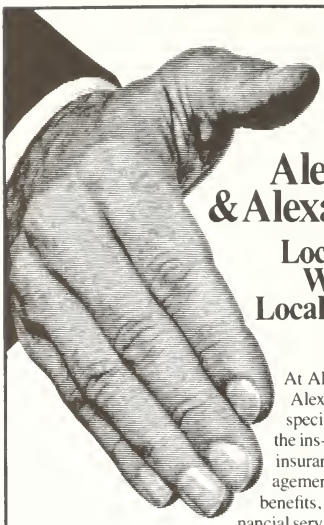
Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and is currently working on a fanfare commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4.

The soundtrack album to *Star Wars* has sold over four million copies, more than

any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams is currently composing the score for a new film, *Space Camp*, to be released later this year.



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HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. In May he received honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

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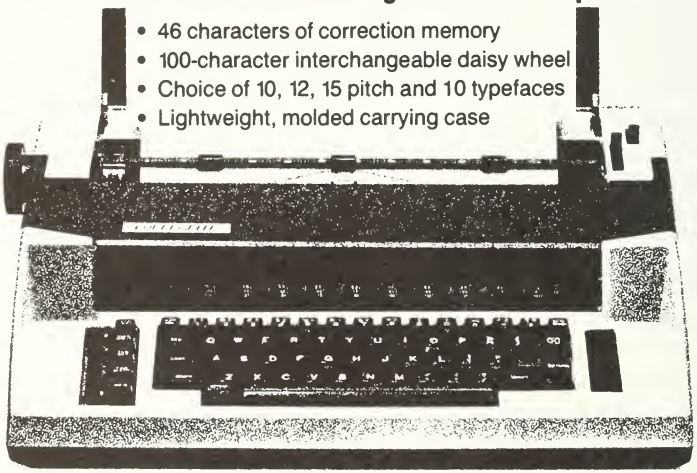

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Conductor

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Associate Conductor

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Leo L. Beranek Chair
Cecylia Arzewski
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Aza Raykhtsaum
*Lucia Lin
§Joseph Scheer
§Joseph Conte
§John Williams

---

*Participating in a system of rotated seating within each string section.

†On sabbatical leave.

§Members of the 1986 Boston Pops Esplanade Orchestra.

Violas
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz
§Ronald Houston
§Katherine Murdock

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
*Robert Ripley
Luis Leguia
Carol Procter
*Jerome Patterson
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Leone Buyse
§Elinor Preble

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
§Valerie Edwards

Clarinets
Peter Hadcock
Thomas Martin

Bass Clarinet
Craig Nordstrom

Bassoons
§Donald Bravo
†Roland Small
§Ronald Haroutunian

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Daval
Peter Chapman
Andre Côme
§Bruce Hall

Trombones
Norman Bolter
§John Huling

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drums

Harp
Ann Hobson Pilot

Organ
§Berj Zamkochian

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Alfred Robison

THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

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musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

References furnished on request

Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
Georg Solti
Tanglewood Music Center
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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the rededication of the Statue of Liberty.

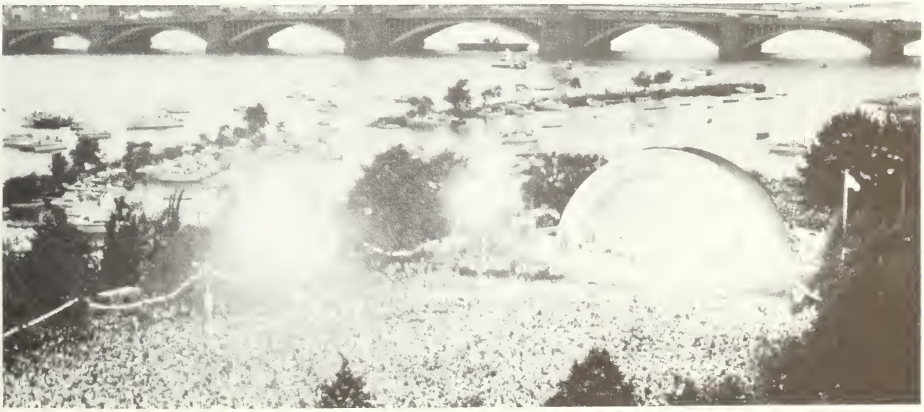
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops,* a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops,* and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat,* and *With a Song in My Heart,* featuring soprano Jessye Norman, and most recently *America, the Dream Goes On,* containing patriotic music old and new, and *Swing, Swing, Swing,* an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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NOTES ON THE MUSIC

ORPHEUS IN THE UNDERWORLD OVERTURE

Jacques Offenbach (1819-1880)

One of the greatest composers of light music of all time, Offenbach made his mark internationally with his first big operetta success, *Orpheus in the Underworld*, in 1858. The plot was a parody of the familiar myth (and of Gluck's classic operatic version) in which Orpheus descends to the realm of Pluto to recover his wife Eurydice; but in Offenbach, he does not go out of love for her—he has, in fact, grown rather tired of her. He is only goaded into making the attempt when Public Opinion explains that posterity expects this of him. Orpheus goes to Jupiter (who is trying to quell a riot among the Olympian deities fed up with a diet of nectar and ambrosia) for assistance; but Jupiter, that experienced seducer, is entranced by descriptions of Eurydice's beauty and determines to descend to the Underworld to investigate further. The rest of the gods go with him as a lark, and the action culminates in a rousing "galop infernal" now known to all the world as the can-can.

COME FLY WITH ME—A TRIBUTE TO FRANK SINATRA

For nearly fifty years now Frank Sinatra has continued to solidify his standing as one of the greatest popular singers of all time (and this ranking does not take into account his considerable acting skills in both serious and comic roles). The skinny kid from Hoboken joined the bands of Harry James and Tommy Dorsey, then took off as a soloist headlining his own show. He was the idol of the bobby-soxers in the mid-40s and has never lost his hold on fans of many generations. He introduced some songs so definitively that we can never really hear another singer's voice in them; other times he took over songs written for someone else and made them uniquely his own. His Italianate flair for sustained vocal melody and his matchless diction make him the great bel canto singer of American pop song. Many of his songs (four of the six included in the present tribute) were written by lyricist Sammy Cahn and composer Jimmy Van Heusen, mostly for Sinatra himself. "Come Fly With Me" was the title song of a 1958 Sinatra album; after it became a hit, the title and song were reused for a film. "Call Me Irresponsible" was originally written in 1955 for a film called *Papa's Delicate Condition*, intended for Fred Astaire, but both picture and song were abandoned until 1963, when the film was made with Jackie Gleason; Sinatra's recording was among the most successful. "My Kind of Town (Chicago Is)" was composed for Sinatra's 1964 film *Robin and the Seven Hoods* and further popularized by his recording. Cahn and Van Heusen won an Oscar for "All the Way," introduced by Sinatra into the film biography of Joe E. Lewis, *The Joker is Wild* (1957). Cole Porter's "I've Got You Under My Skin" was a hit (in the 1936 film *Born to Dance*) even before Sinatra made his debut, but he has made it his own. Similarly, "My Way," originally composed in French as "Comme d'habitude" by Jacques Reveux with Claude Francois, and provided with English lyrics by Paul Anka, became a sensational hit in Sinatra's 1969 recording, and it remains a virtual theme song for him.

I LOVE A PARADE

Harold Arlen (1905-1986)

One of the last of America's greatest songwriters, Harold Arlen, died just a few weeks ago at the age of 81. Harold Arlen wrote songs for the Cotton Club and for

Broadway and Hollywood. He worked over the years with lyricists Ted Koehler ("Between the Devil and the Deep Blue Sea," "Get Happy," "I've Got the World on a String," "Stormy Weather"), E. Y. Harburg ("Over the Rainbow" and the rest of the score of *The Wizard of Oz*), Ira Gershwin ("The Man That Got Away"), and Johnny Mercer ("Ac-cent-tchu-ate the Positive," "Blues in the Night," "One for My Baby," and "That Old Black Magic"). Koehler wrote the lyrics for one of Arlen's earliest hits, "I Love a Parade," introduced at the Cotton Club by Cab Calloway in 1931. It was created during a brisk walk. Koehler recalled, "Harold liked to walk, I didn't. One day it was cold out, and to pep me up he started to hum an ad lib marching tune. I guess I started to fall into step and got warmed up. When we got down to 47th Street, 'I Love a Parade' was almost written."

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1685-1750), arr. Lucien Cailliet (b.1891)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from full symphonic orchestral treatment to the jazzed-up vocalisms of the Swingle

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Singers. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among most popular of Bach's fugues. The arrangement is by Lucien Cailliet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

PIANO CONCERTO NO. 1 IN G MINOR, Opus 25

Felix Mendelssohn (1809-1847)

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned 21 when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and creative enrichment. He left in May of 1830, making his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was musically a busy time. Mendelssohn was finishing his *Hebrides* Overture, conceiving and composing the *Italian* Symphony, working on a cantata

continued on page 42

Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng.
And with blessings surrender thee o'er.
By these festival rites, from the age that is past,
To the age that is waiting before,
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! Star of their night!
Calm rising thro' change and thro' storm!

Harvardiana

With Crimson in triumph flashing 'mid the strains of victory
Poor Eli's hopes we are dashing into blue obscurity.
Resistless our team sweeps goalward 'mid the fury of the blast;
We'll fight for dear old Harvard till the last white line is passed.
Harvard! Harvard! Harvard! Harvard! Harvard! Harvard!
Harvard! Harvard! Harvard!

Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!
All our hearts are one in singing of our love and loyalty.
We have learned to know each other in thy light, which clearly beams.
Thou hast been a kindly Mother, great fulfiller of our dreams.
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

BOSTON POPS 1986

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Conductor

HARRY ELLIS DICKSON, Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Michael Rosenbloom
Sharan Leventhal
Sandra Kott
Lisa Crockett
David Jacobson
Diane Pettipaw

Second Violins

William Waterhouse
Shirley Boyle
Judith Eissenberg
Paul MacDowell
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Priscilla Hallberg
Victoria Kintner
Pattison Story
Harris Shilakowsky

Violas

Kenneth Stalberg
Jean Haig
Katherine Murdock
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Miron Yampolsky
Ronald Lowry
Beth Pearson
Joan Esch
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

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Elinor Preble
Randolph Bowman

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

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Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
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Patrick Hollenbeck

Harp

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Piano

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Harry Shapiro

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, June 2, 1986 at 8

BRUCE HANGEN conducting

HARVARD 25TH REUNION NIGHT

Colonel Bogey March	Alford-Bodge
Overture to *Orpheus in the Underworld*	Offenbach
Capriccio Italien, Op. 45	Tchaikovsky

INTERMISSION

Voices of Spring Waltzes	Strauss
Variations on a Rococo Theme for cello and orchestra LAURENCE LESSER	Tchaikovsky

INTERMISSION

Come Fly With Me—A Tribute to Frank Sinatra Come Fly With Me—Call Me Irresponsible— I've Got You Under My Skin—My Way— My Kind of Town, Chicago Is—All the Way	arr. Stevens
Moon River, from *Breakfast at Tiffany's*	Mancini-Hayman
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

Fair Harvard
Harvardiana

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Baldwin Piano

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 3, 1986 at 8

HARRY ELLIS DICKSON conducting

HARVARD/RADCLIFFE NIGHT AT POPS

Our Director March	Bigelow
Barber of Seville Overture	Rossini
Clair de lune	Debussy
1812, Ouverture Solennelle	Tchaikovsky

INTERMISSION

Little Fugue in G minor	Bach-Cailliet
Concerto No. 1 in G minor for piano and orchestra Molto Allegro con fuoco Andante Presto MARTIN AMLIN	Mendelssohn

INTERMISSION

Selections from *West Side Story* I Feel Pretty—Maria—Something's Coming—Tonight—One Hand, One Heart—Cool—America	Bernstein-Mason
Two Glenn Miller Favorites	
Moonlight Serenade	Miller-Hayman
In the Mood	Garland/Miller-Hayman
When the Saints Go Marchin' In	trad.-May

Fair Harvard
Radcliffe, We Rise to Greet Thee

Among Those Present: The International Monetary Conference.

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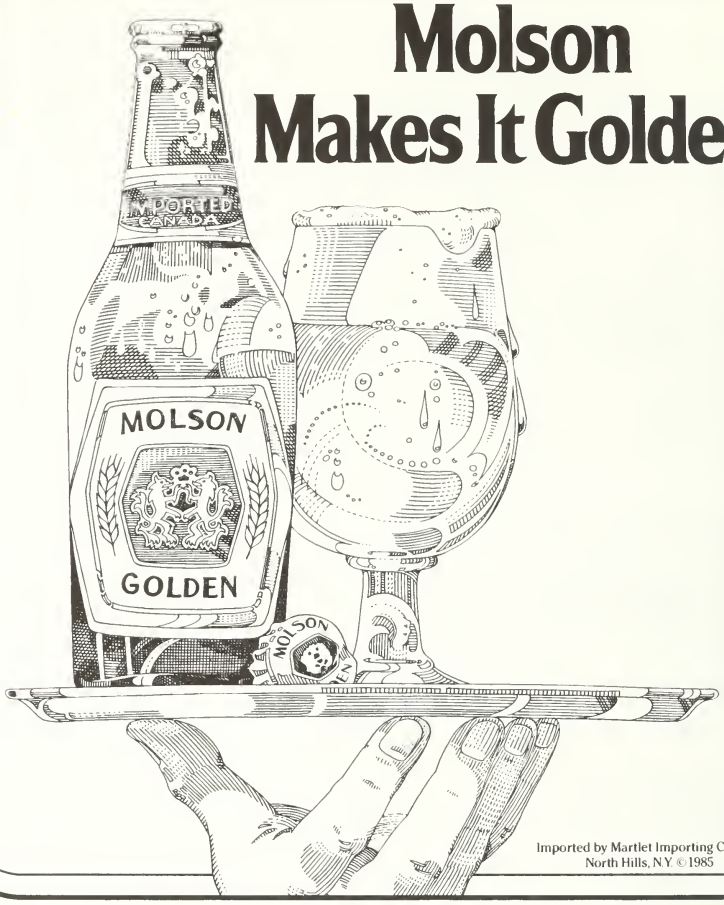
Molson Makes It Golden



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 4, 1986 at 8

PRESIDENTS AT POPS

Liberty Fanfare — Williams

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Commissioned by the Statue of Liberty-Ellis Island Foundation, Inc.

Shaker Hymn from *Appalachian Spring* — Copland

An American in Paris — Gershwin

INTERMISSION

School for Scandal Overture — Barber

A Lincoln Portrait — Copland

INTERMISSION

I Love a Parade, from the Cotton Club Review *Rhythmania* — Arlen-Hayman

Come Fly With Me—A Tribute to Frank Sinatra — arr. Stevens
Come Fly With Me—Call Me Irresponsible—
I've Got You Under My Skin—My Way—
My Kind of Town, Chicago Is—All the Way

Love Theme from *Out of Africa* — Barry-Reisman

Carnival of Venice — arr. T. Stevens
CHARLES DAVAL
ANDRÉ CÔME
PETER CHAPMAN
BRUCE HALL

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 5, 1986 at 8

TECH NIGHT AT POPS

Solemn March in A-flat — Mussorgsky

From *The Planets* — Holst
- Mars, the Bringer of War
- Venus, the Bringer of Peace
- Jupiter, the Bringer of Jollity

INTERMISSION

POPS! OUT OF THIS WORLD

Superman March — Williams

Excerpts from *Close Encounters of the Third Kind* — Williams

Flying Theme from *E.T. (The Extra Terrestrial)* — Williams

INTERMISSION

Jerome Kern—The Hollywood Years — arr. Ramin
- Pick Yourself Up—A Fine Romance—
- The Way You Look Tonight

Love Theme from *Out of Africa* — Barry-Reisman

Come Fly With Me—A Tribute to Frank Sinatra — arr. Stevens
- Come Fly With Me—Call Me Irresponsible—
- I've Got You Under My Skin—My Way—
- My Kind of Town, Chicago Is—All the Way

Arise, All Ye of M.I.T. — Wilbur '26

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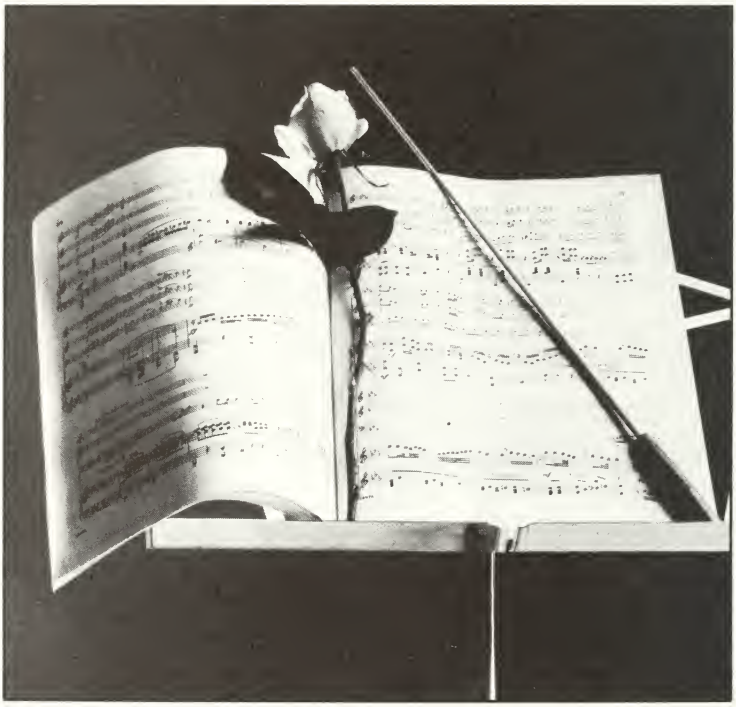
ENCORE! ENCORE!



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 6, 1986 at 8

HARRY ELLIS DICKSON conducting

O'Donnell Aboo March	Deville
Overture to *Pirates of Penzance*	Sullivan
The Lost Chord	Sullivan
Charles Daval, solo trumpet	
Suite from *The Water Music*	Handel-Harty
Allegro	
Air	
Allegro deciso	
INTERMISSION	
Little Fugue in G minor	Bach-Cailliet
Concerto No. 1 in G minor for piano and orchestra	Mendelssohn
Molto Allegro con fuoco	
Andante	
Presto	
MARTIN AMLIN	
INTERMISSION	
Hey, Look Me Over, from *Wildcat*	Coleman-Hayman
Selections from *My Fair Lady*	Loewe-Hayman
Get Me to the Church on Time—Wouldn't It Be Loverly—I've Grown Accustomed to Her Face—I Could Have Danced All Night—On the Street Where You Live—The Rain in Spain—With a Little Bit of Luck	
Two Glenn Miller Favorites	
Moonlight Serenade	Miller-Hayman
In the Mood	Garland/Miller-Hayman
Sing, Sing, Sing	Prima/Goodman-Hayman

Among Those Present: The Eire Society of Boston; Worcester Polytechnic Institute; Liberty Mutual Insurance Company; SIS Tours; Neighborhood Club of Quincy; Skidmore College; Irish-American Club of Arlington; Timberlane Regional Junior High School; Melrose-Wakefield Area Branch of the American Association of University Women; St. Francis of Assisi Church, Braintree, Massachusetts; Ousamequin Club; Bethany Covenant Church of Bedford, New Hampshire; Plymouth Woman's Club; Pac n' Go Group; Pegasus/York County Retired Teachers Association; Eastern Massachusetts Home Economics Association.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

The Boston Pops new music program is funded in part by a generous grant from the Chiles Foundation.

WCRB 102.5 FM HONORS PERSON OF THE YEAR SARAH CALDWELL

Sarah Caldwell has been hailed as "Opera's First Lady" by *Newsweek*, and "the best opera director in the United States" by *Time Magazine*. Tonight, WCRB takes great pride in saluting Sarah Caldwell for her tremendous contributions to the American music community in the world of opera. As WCRB Person of the Year, we are pleased to honor Ms. Caldwell with a Tanglewood Fellowship in her name to send a promising young musician to the Tanglewood Music Center this summer.

Peter Benjamin

Originally from Maryville, Missouri, Sarah Caldwell came to Boston to study at the New England Conservatory. Over the years, her excellence in conducting and directing have given her notoriety for being "simply the single best thing in American opera." Ms. Caldwell was one of the founders of the Boston Opera Group, now The Opera Company of Boston. The Company's prestigious twenty-eight-year history includes United States premieres of Schoenberg's *Moses and Aron*, Berlioz's *The Trojans*, and Peter Maxwell Davies's *Taverner*. Ms. Caldwell also directed the first American performances of the original version of Mussorgsky's *Boris Gudonov* and a production of Verdi's *Don Carlos* in the original French. During the 1975-76 season, Ms. Caldwell made her debut with the New York Philharmonic and in the same season became the first woman to conduct at the Metropolitan Opera Company. An extensive orchestral schedule has found Ms. Caldwell on the podium of virtually every major orchestra in the United States, including the Boston Symphony Orchestra. In addition she has been both a student and a member of the faculty of the Tanglewood Opera Department.

On behalf of the music lovers in New England, we thank Ms. Caldwell for enriching all of us with world class opera presentations.

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 7, 1986 at 8

WCRB NIGHT AT POPS

Please note that this evening's concert will begin with Mussorgsky's Solemn March in A-flat instead of Hindemith's March from *Symphonic Metamorphosis:*

Solemn March in A-flat	Mussorgsky
Corsaire Overture	Berlioz
Suite from *Peer Gynt* Morning—Ase's Death—Anitra's Dance— In the Hall of the Mountain King	Grieg

INTERMISSION

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

The Boston Pops new music program is funded in part by a generous grant from the Chiles Foundation.

Accommodations for this evening's soloist generously provided by Sheraton Boston Hotel & Towers.

Portions of this evening's concert are being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional scenes of the audience may be used.

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 7, 1986 at 8

WCRB NIGHT AT POPS

March from *Symphonic Metamorphosis* — Hindemith

Corsaire Overture — Berlioz

Suite from *Peer Gynt* — Grieg
Morning—Ase's Death—Anitra's Dance—
In the Hall of the Mountain King

INTERMISSION

Presenting
VICTOR BORGE
in
Comedy in Music

INTERMISSION

Jerome Kern—The Hollywood Years — arr. Ramin
Pick Yourself Up—A Fine Romance—
The Way You Look Tonight

Love Theme from *Out of Africa* — Barry-Reisman

Come Fly With Me—A Tribute to Frank Sinatra — arr. Stevens
Come Fly With Me—Call Me Irresponsible—
I've Got You Under My Skin—My Way—
My Kind of Town, Chicago Is—All the Way

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Baldwin Piano

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Accommodations for this evening's soloist generously provided by Sheraton Boston Hotel & Towers.

Portions of this evening's concert are being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional scenes of the audience may be used.

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A medium-bodied, fruity white wine with a delicate finish.

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A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

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29. Cabernet Sauvignon, Robert Mondavi
A deep ruby color and a full enticing varietal bouquet.

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36. Chenin Blanc Robert Mondavi
This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 8, 1986 at 7:30

HARRY ELLIS DICKSON conducting

NEW ENGLAND ISRAEL HISTADRUT COMMITTEE NIGHT

Coronation March from *Le Prophète* — Meyerbeer

Overture to *Orpheus in the Underworld* — Offenbach

Eili, Eili — trad.-Jacchia
Bruce Hall, solo trumpet

Marche Slav, Op. 31 — Tchaikovsky

INTERMISSION

Wedding Dance — Press

Concerto No. 1 in G minor for piano and orchestra — Mendelssohn
Molto Allegro con fuoco
Andante
Presto
MARTIN AMLIN

INTERMISSION

Hatikvah
The Star Spangled Banner

Hey, Look Me Over, from *Wildcat* — Coleman-Hayman

Selections from *Fiddler on the Roof* — Bock-Mason
Fiddler on the Roof—Matchmaker, Matchmaker—
Far From the Home I Love—Miracle of Miracles—
Sunrise, Sunset—Anatevka—To Life

Singin' in the Rain — Brown-Courage

St. Louis Blues March — Handy/Miller-Hayman

Among Those Present: Salem State College Alumni Association; Notre Dame College Alumni Association; Leominster Recreation Department; Wesley United Methodist Church.

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Baldwin Piano

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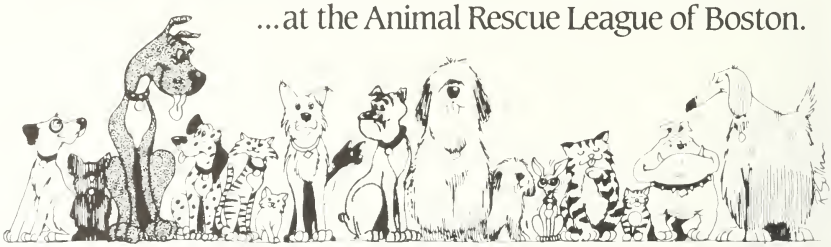

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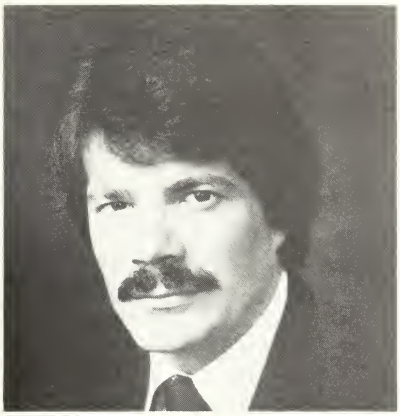

BRUCE HANGEN

Music Director and Conductor of the Omaha Symphony Orchestra, Bruce Hangen begins his third season with that orchestra in the 1986-87 season. That season will be his first with the Omaha Symphony in a full-time capacity, as he has just completed a ten-year association as Music Director of the Portland (Maine) Symphony. Born in Pennsylvania and raised in Montana, Mr. Hangen graduated from the Eastman School of Music, where he majored in conducting. Later appointed to the Eastman faculty as conductor-in-residence, he was also assistant conductor of the Syracuse Symphony and conducting assistant to Michael Tilson Thomas at the Buffalo Philharmonic. A former conducting fellow at the Tanglewood Music Center, Mr. Hangen studied with Leonard Bernstein, Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Bruno Maderna, and in 1972 was the winner of the Music Center's conducting prize.

Mr. Hangen's recent conducting engagements have included the symphony orchestras of New Orleans, Richmond, Hartford, Columbus (Ohio), Louisville, Birmingham, Grand Rapids, Lansing, and Spokane. He has toured with the Manhattan Savoyards and Music New to New York, and conducted the San Francisco Pops, the New Zealand Symphony, the Denver Chamber Orchestra, the Maine Opera Company, and the Rochester and Colorado Philharmonics. He has conducted the Boston Pops every season since 1979.

Former associate conductor of the Denver Symphony Orchestra, Mr. Hangen has a keen interest in young people, which has led to his frequent appearances as conductor of youth orchestras and college ensembles. He is responsible for initiating many youth- and family-oriented activities in the Denver area, including high school concerto competitions, student lecture series, summer park concerts, and statewide tours. He was also the chief conductor and organizer of the Denver Symphony's continuing college-in-residency program.

During his tenure as Music Director of the Portland Symphony, Bruce Hangen expanded the orchestra's repertoire, particularly in the area of twentieth-century music. He initiated and developed a chamber orchestra series and a summer season, expanded the orchestra's youth program, and organized a four-day Arts-in-Education residency with pianist Lorin Hollander, held in Portland in May 1985. In his short time with the Omaha Symphony, Mr. Hangen has instituted another residency with Lorin Hollander, a new series of "Magic Carpet" concerts for pre-school children, and an extensive contemporary American music festival in conjunction with the University of Nebraska at Omaha.

The recipient of an Honorary Doctor of Fine Arts degree from the University of New England, Bruce Hangen has served on the Board of Trustees of Maine's public television network, the Board of the Portland School of Ballet, and on the music panel of the Maine State Commission on the Arts and Humanities, the New England Foundation for the Arts, and the National Endowment for the Arts.

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BOSTON

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LAURENCE LESSER

A native of Los Angeles, Laurence Lesser studied with Gregor Piatigorsky at the University of Southern California after completing a degree in mathematics at Harvard, where he was graduated cum laude and Phi Beta Kappa. As a Fulbright Scholar, he had earlier studied with Gaspar Cassado in Germany. A prize winner in the 1966 Tchaikovsky Competition in Moscow, Mr. Lesser was a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. Before joining the faculty of Baltimore's Peabody Institute in 1970, he was a leading figure in the Los Angeles musical scene. In 1976, he gave the first performance of Menotti's Fantasia, written for him under a Ford Foundation grant, with the New Japan Philharmonic under Seiji Ozawa. Mr. Lesser's solo appearances with major orchestras include the Boston Symphony Orchestra, the London Philharmonic, and the Los Angeles Philharmonic. A frequent guest of the Lincoln Center Chamber Music Society in New York, he has also appeared at the Casals, Marlboro, Charleston, and Spoleto Festivals, as well as London's "South Bank Summer Music" Festival. He has recorded with the Columbia, Melodiya, and Desto labels. A visiting professor at the Eastman School of Music in 1980, Mr. Lesser is associated with the Toho-Gakuen School of Music in Tokyo. In 1974, he joined the faculty of New England Conservatory, where he continues to teach. He was named president of that institution in 1983. An overseer of the Boston Symphony Orchestra, Laurence Lesser is also a member of the orchestra's Committee on Youth Activities. His cello was made in 1622 by Hieronymus and Antonius Amati.

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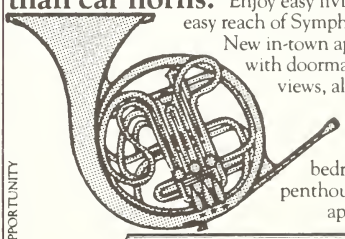

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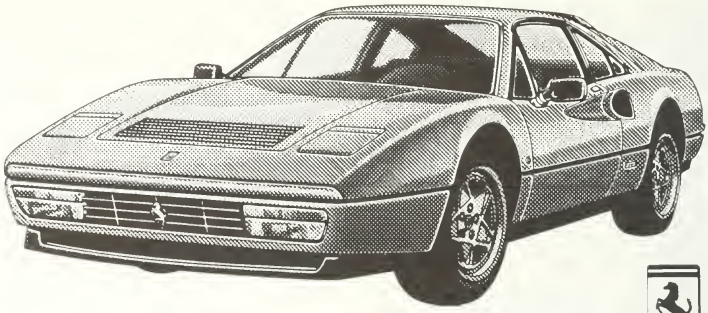

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MARTIN AMLIN

Pianist and composer Martin Amlin maintains a busy schedule of performances in the Boston area. His musical training was at the Eastman School of Music where he received a doctorate, and in France where he was a student of Nadia Boulanger. Among his many awards are an ASCAP Grant to Young Composers, several ASCAP Standard Awards, a Massachusetts Council for the Arts New Works grant, a St. Botolph Club Foundation grant, and a Massachusetts Artists Foundation Fellowship. Mr. Amlin has been in residence at Yaddo, the Virginia Center for the Creative Arts, and at the MacDowell Colony, where he was named a Norlin Fellow. A champion of twentieth-century music, he has premiered many new works of living composers and has been pianist for the contemporary music groups Alea III and Dinosaur Annex. In addition, he has participated in programs presented by the M.I.T. Experimental Music Studio and the League of Composers-International Society for Contemporary Music.

Currently pianist for the Tanglewood Festival Chorus, Mr. Amlin was awarded fellowships to the Tanglewood Music Center for four consecutive summers. He has performed with members of the Boston Symphony Orchestra in concerts at Carnegie Recital Hall, Jordan Hall, the Gardner Museum, and the American Academy of Arts and Sciences, as well as in many of the Boston Symphony's Supper Concerts at Symphony Hall. His other varied performances include appearances with the New England Chamber Orchestra and the New England Ragtime Ensemble. Formerly on the faculty of the Phillips Exeter Academy, Martin Amlin currently teaches at Boston University's School for the Arts. He has recorded for the Sine Qua Non, Folkways, and Opus One labels. These performances mark his debut with the Boston Pops.

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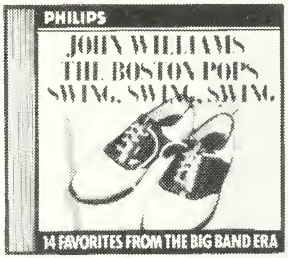

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VICTOR BORGE

An entertainer who has mastered comedy, music, and a brilliant combination of the two, Victor Borge has been an ambassador of goodwill for his native Denmark and his adopted America. For his recent seventy-fifth birthday celebration, "The Great Dane" was invited to perform in Copenhagen's Town Hall with the Royal Philharmonic, the orchestra in which his father played for thirty-five years. The culmination of his birthday year was a series of twelve sold-out performances at Carnegie Hall.

Born in Copenhagen to a musical family, Victor Borge began playing the piano at the age of three and made his concert debut at the age of eight. Hailed as a prodigy, he received a scholarship to the Copenhagen Music Conservatory. While still in his teens, he was awarded scholarships to study with Frederic Lamond and Egon Petri in Berlin and Vienna. In his early twenties, Borge was already established as one of the leading film and stage personalities in Scandinavia when the Nazi invasion occurred. Noted for his biting satire and barbs about Hitler, he became a prime target of the Nazis and subsequently escaped to America.

In the more than forty years he has lived in the United States, Victor Borge has performed on radio, in films, on television, on Broadway, in nightclubs, in sports arenas, in opera houses, and at the White House. He has established scholarships at universities and colleges, including the Thanks to Scandinavia scholarship fund in honor of the heroic Scandinavians who, risking their own lives, saved the lives of thousands during the Holocaust. The multi-million dollar fund, established in 1963, has brought hundreds of students and scientists from the Scandinavian countries to America. Knighted by the five Scandinavian countries—Denmark, Finland, Iceland, Norway, and Sweden—Borge has also been honored by the U.S. Congress and the United Nations.

Victor Borge has conducted most of the world's major orchestras, including the Amsterdam Concertgebouw, the New York Philharmonic, and the symphony orchestras of Cleveland, Philadelphia, San Francisco, Toronto, and Indianapolis. Recently he conducted performances of Mozart's *Magic Flute* for the Cleveland Opera. He made his operatic acting debut in Sarah Caldwell's Opera Company of Boston production of *Die Fledermaus* with Beverly Sills. To critical acclaim, Borge presented his adaptation of Bizet's *Carmen*, which he conducted and narrated, in Hartford, Connecticut, with Metropolitan Opera stars Mignon Dunn and Robert Merrill heading the cast. Subsequently he was invited to stage, narrate, and conduct his version of *Carmen* this spring at London's Royal Opera House, Covent Garden. Victor Borge's most recent appearances with the Boston Pops were in July 1982.

continued from page 19

based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same time he somehow managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny and fantastic story in Hector Berlioz's *Evenings in the Orchestra,* the funniest book written about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started playing the music by itself and had to be destroyed!) It was common practice for the audience to applaud at the conclusion of every movement of a concerto or symphony in those days. Mendelssohn preferred to have the applause withheld until the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.

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Jerome Kern (1885-1945)

One of the most magical of the great Hollywood musicals featuring Fred Astaire and Ginger Rogers was *Swingtime* (1936), which boasted a Jerome Kern score, as memorable a collection of songs as was ever created for a movie. Dorothy Fields' lyrics, enlivened by Kern's great tunes, lifted spirits with "Pick Yourself Up" (in which Fred, smitten by dancing-teacher Ginger, pretends to have two left feet in order to take lessons from her), "A Fine Romance" (sung by the pair during a fake but charming Hollywood snowstorm), and "The Way You Look Tonight," with its wonderful sight-gag: Fred comes to Ginger's apartment to apologize for getting her fired. He sits at the piano and begins to sing this song, while she is in the next room "doing her face." Enchanted with the song, she floats up behind him, mudpack and all, as he finishes the last verse—"lovely . . . just the way you look tonight!"—and does a double-take when he finally sees the apparition he has been serenading.

"HEY, LOOK ME OVER," from *Wildcat*

Cy Coleman (b.1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me, Sweet Charity, Seesaw, I Love My Wife, On the 20th Century,* and *Barnum*.) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

MARCH from SYMPHONIC METAMORPHOSIS ON THEMES OF CARL MARIA VON WEBER

Paul Hindemith (1895-1963)

During his all-too-brief forty years, Carl Maria von Weber (1786-1826) almost single-handedly created German romantic opera with *Der Freischütz, Euryanthe*, and *Oberon* (which the Boston Symphony will perform in a staged production at Tanglewood this summer in celebration of the 200th anniversary of the composer's birth). His works contained characters who stood for honor and nobility, love and sacrifice, thus representing the highest ideals of a humane German culture. In 1943, at a time when German culture seemed to have been overwhelmed by barbarism, Hindemith—then teaching at Yale—paid homage to his great predecessor among German composers by turning some little four-hand piano pieces by Weber into a brilliantly elaborated, playful symphonic score. The "March," which is the finale of the score, stays very close to the Weber original at the beginning, but then Hindemith extends and builds it to a powerful climax.

—Steven Ledbetter

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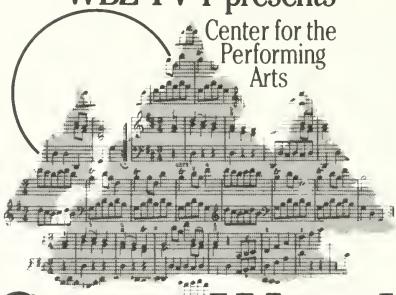

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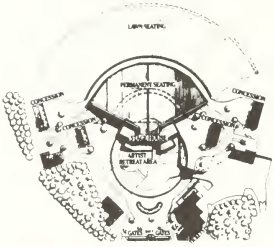

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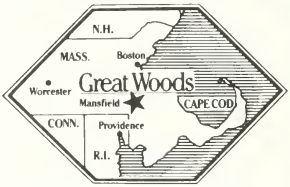

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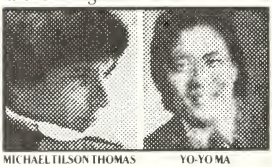

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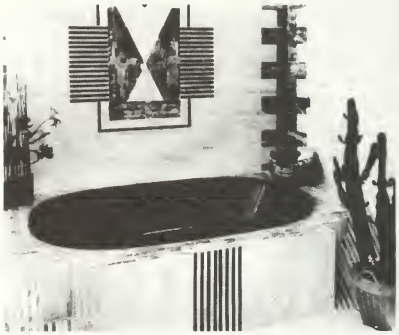

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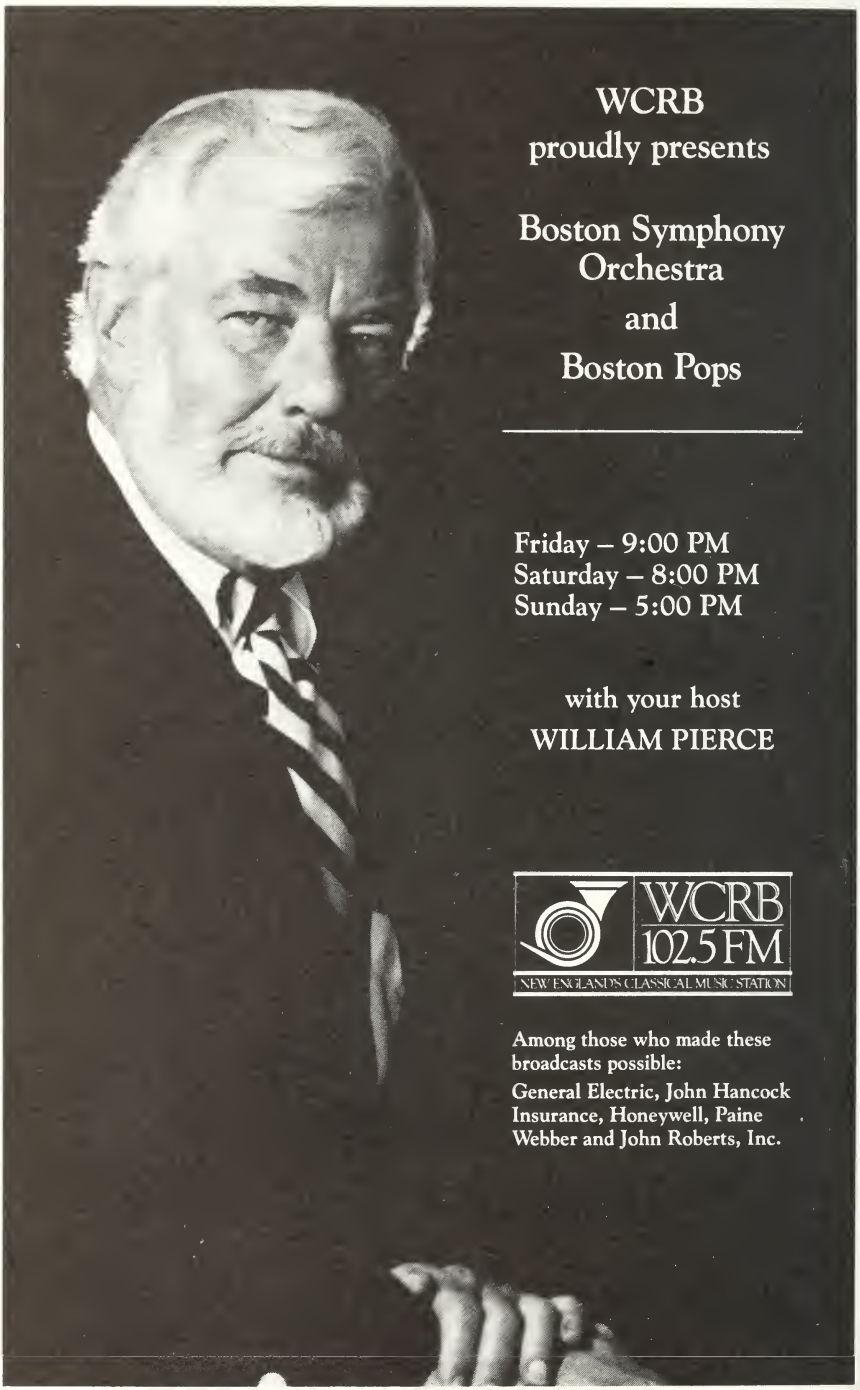
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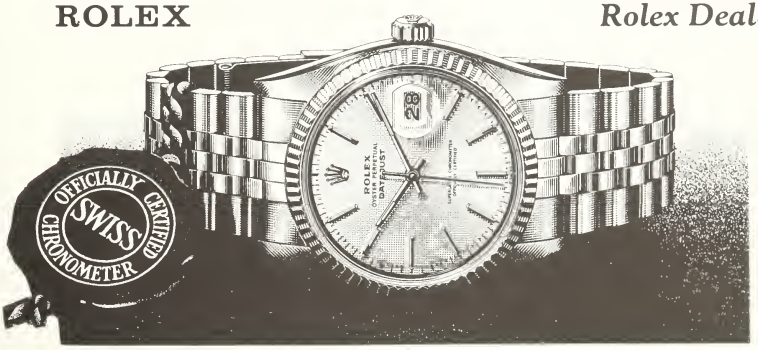

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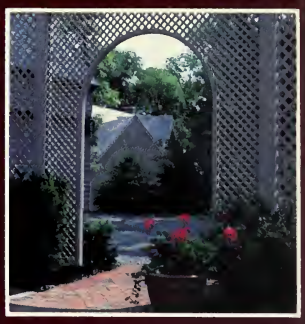

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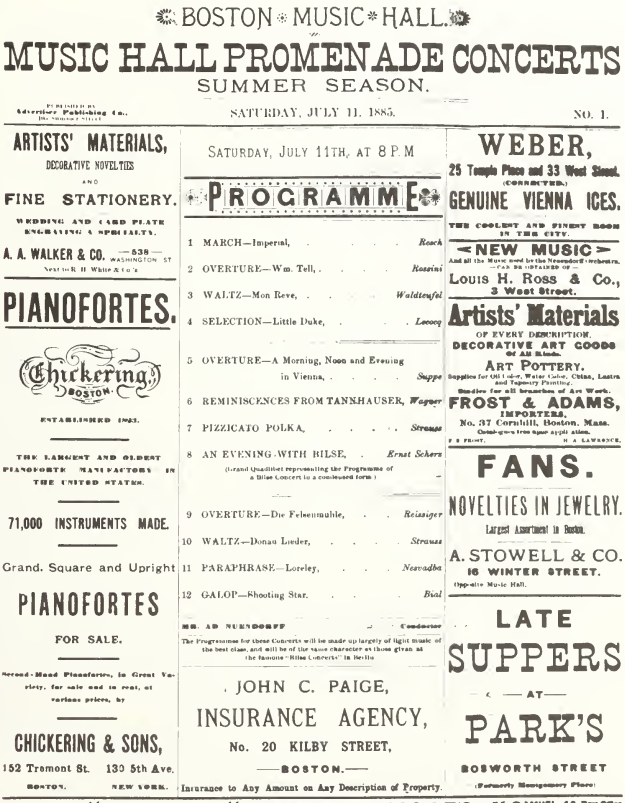

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3 WALTZ—Mon Reve, ... Waldteufel

4 SELECTION—Little Duke, ... Lecocq

5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe

6 REMINISCENCES FROM TANNHAUSER, Wagner

7 PIZZICATO POLKA, ... Strauss

8 AN EVENING WITH BILSE, . Ernst Schers

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9 OVERTURE—Die Felsenmuhle, . . . Reissiger

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The first Pops program

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and is currently working on a fanfare commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4.

The soundtrack album to *Star Wars* has sold over four million copies, more than

any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams is currently composing the score for a new film, *Space Camp*, to be released later this year.

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HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. In May he received honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

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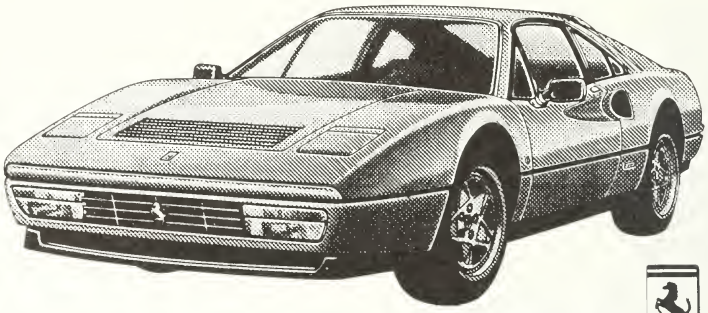

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John Williams
Ann Leathers
Michael Rosenbloom
Sandra Kott
Wilma Smith
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Diane Pettipaw
Lisa Crockett
Judith Eissenberg
David Jacobson
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Priscilla Hallberg
Victoria Kintner

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Miron Yampolsky
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

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Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

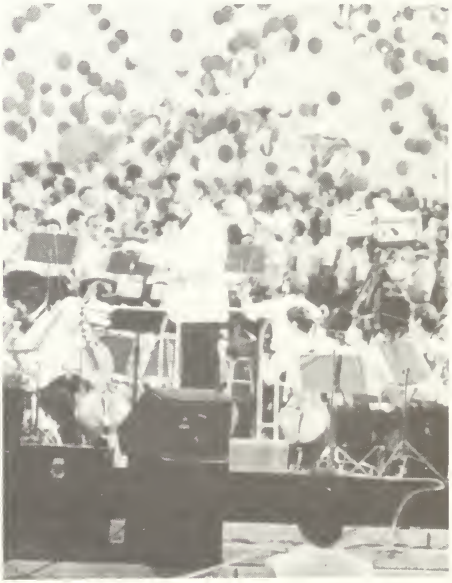
Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful



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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the rededication of the Statue of Liberty.

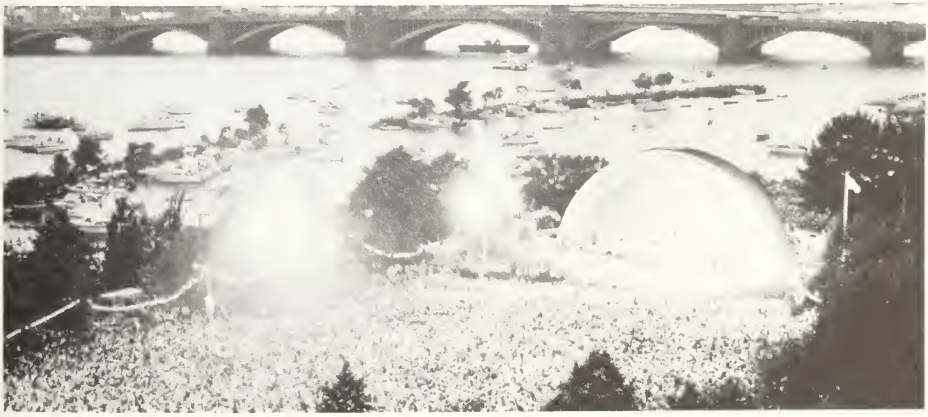
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, and *With a Song in My Heart*, featuring soprano Jessye Norman, and most recently *America, the Dream Goes On*, containing patriotic music old and new, and *Swing, Swing, Swing*, an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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NOTES ON THE MUSIC

EXCERPTS FROM *PEER GYNT*

Edvard Grieg (1843-1907)

Henrik Ibsen wrote his great poetic drama *Peer Gynt* in 1867 without any intention that it ever be performed. Indeed, the play makes such demands on theatrical technique that it is not easily mounted even on our own electronically controlled and computerized stages. The plot is a difficult one to pin down, too, investigating the dark interiors of the soul with a poetic symbolism unlike anything else attempted in nineteenth-century theater. Small wonder that *Peer Gynt* was Sigmund Freud's favorite play! Not until 1873, when a producer in Christiana (now called Oslo) proposed to perform *Peer Gynt* did Ibsen actually come to grips with the practical demands of the theater. It occurred to him that music might help an audience to accept this difficult play, and he wrote to Edvard Grieg, a young and idealistic Norwegian composer of his acquaintance, offering him the chance to write the music. Grieg recognized that this was too good an opportunity for him to turn down, though privately he admitted that the play seemed to him cold and devoid of music. Nonetheless his attractive score went a long way to making Ibsen's philosophical drama palatable to audiences; more people today know the music—at least some of it—than the play itself. Grieg may have completely missed the Freudian overtones that Ibsen so strikingly anticipated, but he wrote music of the greatest color and charm which has scarcely ever been out of the Pops' repertory.

ANOTHER OP'NIN', ANOTHER SHOW

Cole Porter (1891-1964)

Cole Porter's finest achievement was a lively cross-fertilization of Shakespeare's *Taming of the Shrew* with a story of romantic entanglements backstage and even comic complications from a couple of unlikely mob heavies. "Another Op'nin', Another Show," the opening number, presented to the audience the timeless but humorous laments of the actors and hoofers who make their living in the so-called "glamorous" life of the theater.

THE MUSIC OF KURT WEILL

Kurt Weill (1900-1950), arr. Irwin Kostal

Among the composers active on Broadway in the last half-century, Kurt Weill certainly had the most extensive musical training. Indeed, he enjoyed a remarkable career as a composer of avant-garde music in Europe (he was one of the composers whose work was especially singled out for eradication by the Nazis) before coming to the United States in 1933. His collaboration with Bertolt Brecht was enormously influential and produced a number of memorable songs. This was ironic, because Brecht wanted the music to function like "wallpaper," simply carrying the leftist political message of his texts. Weill was less overtly political, though no less socially committed, and his rare humanity came through in such songs as the purposely banal penny-dreadful ballad "Mack the Knife" from *The Threepenny Opera* (1928) and even more in the "Bilbao Song" from *Happy End* (1929). Once arrived in New York, Weill continued writing for the theater, always seeking new challenges and ways to break out of the conventional "musical-comedy" mold. It's ironic that his single most memorable American song was written for an actor who could scarcely carry a tune. Walter

Huston played the role of Peter Minuit in Maxwell Anderson's *Knickerbocker Holiday* (1938), in which he croaked "September Song." His next Broadway score was the startlingly imaginative *Lady in the Dark* (1940) with a book by Moss Hart and lyrics by Ira Gershwin. This study of psychoanalysis hinges around a song dimly remembered by the heroine. The musical portions are restricted to elaborate dream sequences until the finale, when the heroine finally remembers the song that has been haunting her—"My Ship"—and comes to grips with the trauma of her childhood. "Speak Low" (which borrows its first line from Shakespeare's *Much Ado About Nothing*) is Weill's latest work to be included in the present medley. It comes from *One Touch of Venus* (1942), with a libretto by S.J. Perelman and lyrics by Ogden Nash, Mary Martin's first starring vehicle on Broadway, in which she appeared as a fetching classical goddess come to life in modern New York and spreading chaos wherever she went.

I LOVE A PARADE

Harold Arlen (1905-1986)

One of the last of America's greatest songwriters, Harold Arlen, died just a few weeks ago at the age of 81. Harold Arlen wrote songs for the Cotton Club and for

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Broadway and Hollywood. He worked over the years with lyricists Ted Koehler ("Between the Devil and the Deep Blue Sea," "Get Happy," "I've Got the World on a String," "Stormy Weather"), E. Y. Harburg ("Over the Rainbow" and the rest of the score of *The Wizard of Oz*), Ira Gershwin ("The Man That Got Away"), and Johnny Mercer ("Ac-cent-tchu-ate the Positive," "Blues in the Night," "One for My Baby," and "That Old Black Magic"). Koehler wrote the lyrics for one of Arlen's earliest hits, "I Love a Parade," introduced at the Cotton Club by Cab Calloway in 1931. It was created during a brisk walk. Koehler recalled, "Harold liked to walk, I didn't. One day it was cold out, and to pep me up he started to hum an ad lib marching tune. I guess I started to fall into step and got warmed up. When we got down to 47th Street, 'I Love a Parade' was almost written."

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For nearly fifty years now Frank Sinatra has continued to solidify his standing as one of the greatest popular singers of all time (and this ranking does not take into

continued on page 41

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A medium-bodied, fruity white wine with a delicate finish.

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A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

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25. Macon Village, Jaboulet-Vercherre
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26. Cabernet Blush, Mill Creek
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.

29. Cabernet Sauvignon, Robert Mondavi
A deep ruby color and a full enticing varietal bouquet.

32. Blanc de Blanc, Kriter
Produced from 100% white grapes, it is light, fresh, and very dry.

36. Chenin Blanc Robert Mondavi
This wine is slightly sweet with a delicate flavor.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 10, 1986 at 8

MICHAEL LANKESTER conducting

Four Scottish Dances	Arnold
Excerpts from *Peer Gynt*, Op. 46 Morning—Anitra's Dance— In the Hall of the Mountain King	Grieg
Overture to *Il viaggio a Reims*	Rossini

INTERMISSION

Farandole from *l'Arlesienne*	Bizet
Peter and the Wolf, Op. 67 TERI GARR, narrator Narration adapted by Larry Gelbart	Prokofiev

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate*	Porter-Courage
The Music of Kurt Weill Speak Low, from *One Touch of Venus* September Song, from *Knickerbocker Holiday* The Bilbao Song, from *Happy End* My Ship, from *Lady in the Dark* Mack the Knife, from *Threepenny Opera*	arr. Kostal
When You Wish Upon a Star, from *Pinocchio*	Harline-Mason
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Massachusetts Chapter, National Multiple Sclerosis Society; Electroswitch; Harvard Club of Boston; Maple Street Congregational Church, Danvers, Massachusetts; Pentucket Regional Junior High School; Belmont-Beaver Lodge, A.F. & A.M.; Old Colony Club; Carney Hospital Emergency Room; IBM; YMCA Retired Men and Women's Club; Dennett Elementary School Band; St. Timothy's Women's Guild.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 11, 1986 at 8

MICHAEL LANKESTER conducting

Four Scottish Dances	Arnold
Excerpts from *Peer Gynt*, Op. 46 Morning—Anitra's Dance— In the Hall of the Mountain King	Grieg
Overture to *Il viaggio a Reims*	Rossini

INTERMISSION

Farandole from *l'Arlesienne*	Bizet
Peter and the Wolf, Op. 67 TERI GARR, narrator Narration adapted by Larry Gelbart	Prokofiev

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I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Greater Boston Banker's Association; Anti-Defamation League; New England Direct Marketing Association; Avco Research Laboratory Textron; Executive Women International; Beaverbrook Guidance Center; Saint Patrick's Mothers' Club; Nils Publishing Company; Algonquin Club of Boston; Bank of Boston; First Lutheran Church, Malden, Massachusetts.

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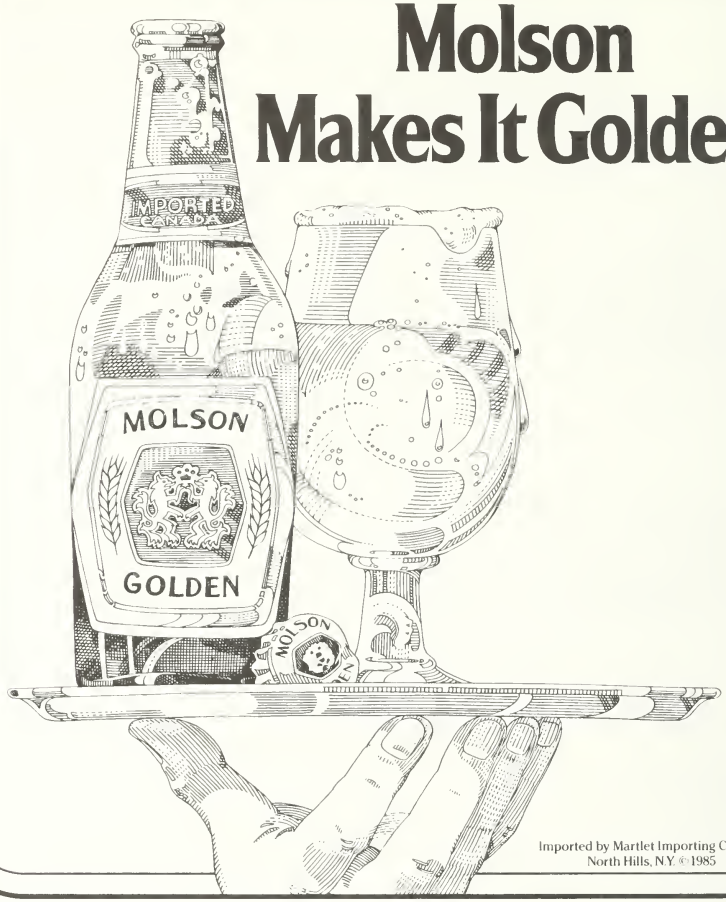
Baldwin Piano

Molson Makes It Golden



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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 12, 1986 at 8

THE 500 CLUB FOR THE BENEFIT OF HANDI-KIDS NIGHT

Solemn March in A-flat	Mussorgsky
Pastorale d'Été	Honneger
Marche Slav, Op. 31	Tchaikovsky

INTERMISSION

Concerto for violin and orchestra, Op. 35 Allegro moderato Canzonetta: Andante Finale: Allegro vivacissimo JOSEPH SCHEER	Tchaikovsky

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate*	Porter-Courage
Come Fly With Me—A Tribute to Frank Sinatra Come Fly With Me—Call Me Irresponsible— I've Got You Under My Skin—My Way— My Kind of Town, Chicago Is—All the Way	arr. Stevens
That's What Friends Are For	Bacharach-Holderidge
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Cross & Shield Employees Association; Xaverian Brothers High School; Nynex Yellow Pages; Belchertown High School Band; Springfield Youth Symphony; American Overseas Association; Fitchburg Seniors; Nu Chapter—Delta Kappa Gamma; St. Stanislaus School; Hutchison House—Peterborough Historical Society.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 13, 1986 at 8

HARRY ELLIS DICKSON conducting

FRIENDS OF ARMENIAN CULTURAL SOCIETY NIGHT

Entrance of the Gladiators — Fučik

Overture to *Russlan and Ludmilla* — Glinka

Song of India — Rimsky-Korsakov

Gayne Suite — Khachaturian
Rose Maidens—Lullaby—Sabre Dance

INTERMISSION

Concerto for piano and orchestra — Khachaturian
Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante
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INTERMISSION

Hayr Mehr

Selections from *My Fair Lady* — Loewe-Hayman
Get Me to the Church on Time—Wouldn't It Be Loverly—
I've Grown Accustomed to Her Face—I Could Have
Danced All Night—On the Street Where You Live—
The Rain in Spain—With a Little Bit of Luck

Love Theme from *Out of Africa* — Barry-Reisman

South Rampart Street Parade — Bauduc/Haggart-May

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Among Those Present: Bank of Boston; Harry L. Folsom Club; Morse Pond School Band of Falmouth, Massachusetts; New Hampshire Insurance Group; St. Joachim's Parish; Harvey Industries; Pilgrim Church of Sherborn; Greater Beverly College Club, Inc.; Melrose High School Chorus; Dennis-Yarmouth Strings; St. Mary's Episcopal Church, Portsmouth, Rhode Island; Mattacheese Middle School Band; Carlisle Congregational Church; Vermont Transit Company.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 14, 1986 at 8

Solemn March in A-flat	Mussorgsky
Pastorale d'Été	Honneger
Marche Slav, Op. 31	Tchaikovsky

INTERMISSION

Concerto for violin and orchestra, Op. 35 Allegro moderato Canzonetta: Andante Finale: Allegro vivacissimo JOSEPH SCHEER	Tchaikovsky

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate*	Porter-Courage
Come Fly With Me—A Tribute to Frank Sinatra Come Fly With Me—Call Me Irresponsible— I've Got You Under My Skin—My Way— My Kind of Town, Chicago Is—All the Way	arr. Stevens
That's What Friends Are For	Bacharach-Holderidge
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Meeting Planners International; Londonderry Rotary Club; Southeastern Massachusetts University Alumni Association; Brae Burn Country Club; St. John's Preparatory School; BC Pops Orchestra; Friends of the Tewksbury Public Library, Inc.; Villanova Club of Boston; The Analytic Sciences Corporation; Congregators United Church of Christ, North Hampton, New Hampshire; Hingham Mothers' Club; Massachusetts Shorthand Reporters Association; Medway Newcomer's Club; Charles Stark Draper Laboratory; Danbury Garden Club, Danbury, Connecticut; ITEK Employee Recreation Association; Bridgewater-Raynham Citizen's Scholarship Foundation; Westgate Church Couples Club; Foster Grant Company Family Recreation Program; Old South Union Congregational Church; Temple Judea of Stoneham; First Church Congregational, Boxford, Massachusetts.

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Baldwin Piano

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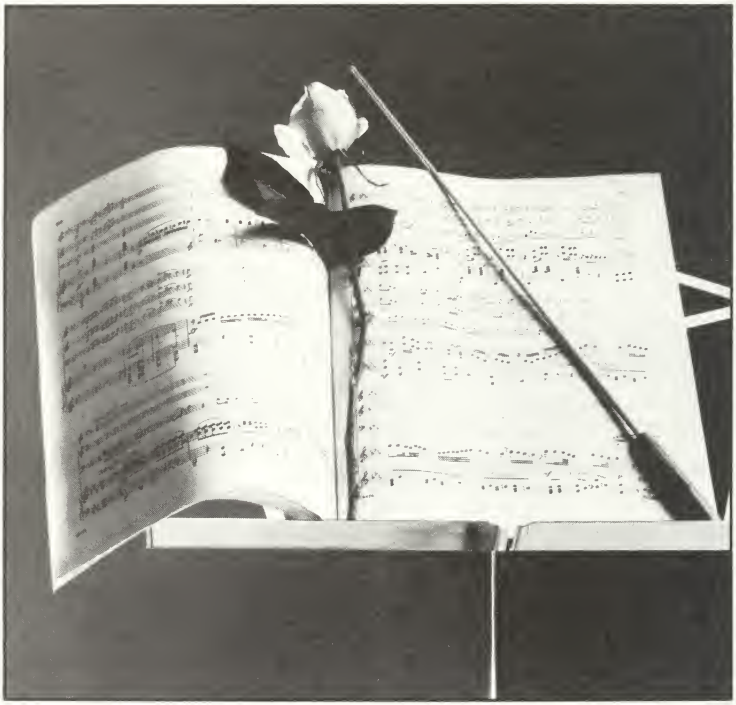

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 15, 1986 at 7:30

Solemn March in A-flat	Mussorgsky
Pastorale d'Été	Honneger
Marche Slav, Op. 31	Tchaikovsky

INTERMISSION

Concerto for violin and orchestra, Op. 35 Allegro moderato Canzonetta: Andante Finale: Allegro vivacissimo JOSEPH SCHEER	Tchaikovsky

INTERMISSION

Another Op'nin', Another Show, from *Kiss Me, Kate*	Porter-Courage
Come Fly With Me—A Tribute to Frank Sinatra Come Fly With Me—Call Me Irresponsible— I've Got You Under My Skin—My Way— My Kind of Town, Chicago Is—All the Way	arr. Stevens
That's What Friends Are For	Bacharach-Holderidge
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: WJIB Radio FM 97; CPA Wives Club of Massachusetts; Phillips Andover Academy Night at Pops; New Life Senior Center, Brockton, Massachusetts; Trinity College Alumnae; Marshfield Recreation Department; Wesley United Methodist Church.

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Baldwin Piano

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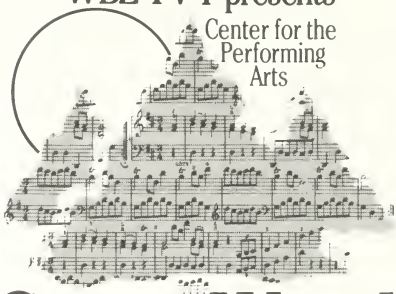

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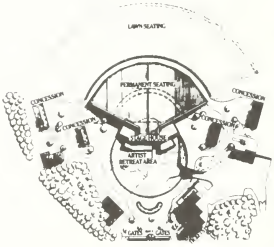

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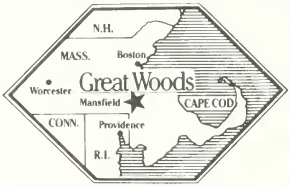

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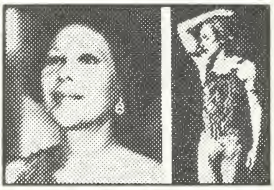

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MICHAEL LANKESTER

Conductor in Residence of the Pittsburgh Symphony Orchestra and Music Director of the Hartford Symphony Orchestra and Pittsburgh Youth Symphony, Michael Lankester has been a regular guest conductor of the Boston Pops for several years. Since his debut with the Pittsburgh Symphony in 1980, Mr. Lankester has conducted the orchestra in subscription concerts and in Pops concerts at Heinz Hall. He directs the orchestra's contemporary series, "Music Here and Now," and is also responsible for its numerous educational and community concerts and college residencies. In England, his impressive conducting credits include engagements with the London Symphony, with which he has recorded for the Argo label, the Royal Philharmonic, the Birmingham Symphony, the English Chamber Orchestra, the Halle Orchestra, the Scottish BBC, with which he has also recorded, and the London Mozart Players. Mr. Lankester has conducted the Verdi Requiem for the Fort Worth Opera and this season made his debut in Italy with the Orchestre Communale de Pisa and also conducted the San Diego Symphony, Dayton Philharmonic, and the BBC Philharmonic. He has conducted opera at Sadler's Wells Opera, and at the Aldeburgh, King's Lynn, Cambridge, and Cheltenham festivals, in association with such directors as Jonathan Miller, Franco Zeffirelli, and Peter Hall. As music director of the National Theater of Great Britain, he has also worked with Sir Laurence Olivier. At the Royal College of Music, Mr. Lankester served as head of the music and opera departments and he remains a member of the school's conducting staff. Born in London, Michael Lankester studied at the Royal College of Music with Sir Adrian Boult and was awarded a conducting scholarship in 1967. He then formed Contrapuncti, a chamber orchestra with which he gave many concerts in London and on tour throughout Great Britain. His last appearances with the Boston Pops were in May 1985.

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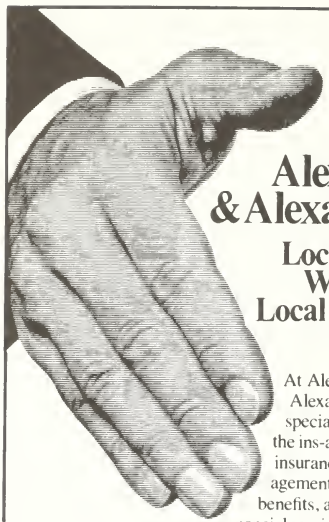

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TERI GARR

One of the most sought-after actresses in film and television, Teri Garr was born in Hollywood, the daughter of Edward Garr, an actor, and Phyllis Garr, a dancer. While still an infant, Teri moved with her family, including two elder brothers, to New Jersey. After the death of her father, when Teri was eleven, the family returned to Hollywood, where Mrs. Garr became a wardrobe mistress for movies and television. Teri attended North Hollywood High School and California State College, where she majored in speech and drama. Subsequently she studied drama with Charles Conrad and Lee Strasberg. She had already made her debut as a professional dancer at the age of thirteen and had a number of acting roles in minor films. During the 1970s, Teri Garr became a well-established television actress, with appearances on such programs as *Star Trek*, *It Takes A Thief*, the *Sonny and Cher Show*, several television films, including *Law and Order*, *To Catch a King*, *Cry of Innocence*, and *Winter of Our Discontent*, nine Elvis Presley specials, and more than twenty commercials. Her emergence as an important motion picture actress came with her role as Gene Hackman's girlfriend in Francis Ford Coppola's acclaimed film *The Conversation*. Since then, her film appearances have included *The Black Stallion*, *The Return of the Black Stallion*, *One From the Heart*, *Young Frankenstein*, *Close Encounters of the Third Kind*, *Oh, God*, *Won Ton Ton, the Dog Who Saved Hollywood*, *The Escape Artist*, *The Sting II*, *Mr. Mom*, *Firstborn*, *Tootsie*, for which she received an Academy Award nomination as best supporting actress, and Martin Scorsese's *After Hours*. These are her first appearances with the Boston Pops.

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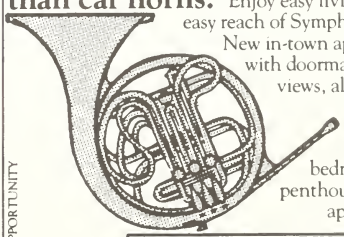

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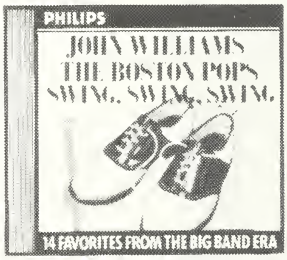

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JOSEPH SCHEER

Born in Wichita, Kansas, Joseph Scheer began violin lessons at the age of five. As a child, he also studied piano, was a member of the Wichita Civic Boys Choir, served as concertmaster of his elementary school's orchestra, and gave his first recital. During his high school years, Mr. Scheer studied with James Caesar of Wichita State University and served as concertmaster of the Wichita Youth Symphony for two years. Mr. Scheer is the winner of many prestigious awards and competitions, including the concerto competition at the Brevard Music Center in 1972 and the Music Teachers National Association Young Artist Competition in 1973, where the first prize was a scholarship and a performance with orchestra at the National Convention in Philadelphia.

As an undergraduate at New England Conservatory, Joseph Scheer studied violin with Eric Rosenblith and chamber music with Eugene Lehner and Rudolph Kolisch. In 1974, he had his first professional engagement, as concertmaster for the Boris Goldovsky Opera Theatre. Continuing his studies with Ivan Galamian and Sally Thomas of New York, Mr. Scheer became an active freelance performer with various Boston-area musical ensembles, including the Handel and Haydn Society and the Boston Pops Esplanade Orchestra. In 1983, he received an Artist Diploma from New England Conservatory, where he gave two Jordan Hall recitals and performed *L'Histoire du Soldat* with the NEC Wind Ensemble and *Ein Heldenleben* as concertmaster of the NEC Symphony. He has been a frequent substitute player for the Boston Symphony Orchestra in Symphony Hall and at Tanglewood. In June 1984, he made his debut as soloist with the Boston Pops under Harry Ellis Dickson, playing the Glazunov violin concerto, and in July 1985, performed the Tchaikovsky violin concerto with the Worcester Symphony Pops under Fred Orkiseski. Appointed concertmaster of the Boston Pops Esplanade Orchestra in 1985, Joseph Scheer was featured soloist in John Williams' arrangement of *Fiddler on the Roof* during the Pops centennial tour. These solo performances with the Pops have been heard nationwide on the "Evening at Pops" radio series.

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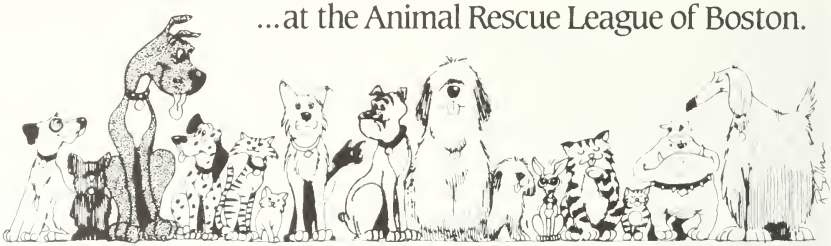

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Although still in his twenties, Constantine Orbelian has already been heard in more than two hundred concerts over three continents in the last three years. His concert activities include solo recitals, appearances with orchestra, and a busy schedule of chamber music concerts with such collaborators as Vladimir Spivakov, Dmitry Sitkovetsky, Gerard Causse, Misha Maisky, and the Sibelius String Quartet.

Mr. Orbelian received his early training at the San Francisco Conservatory of Music and, at the age of eleven, made his debut as soloist with the San Francisco Symphony. With a government scholarship, he studied in Moscow with Anaida Sumbatian, teacher of Vladimir Ashkenazy, before entering the Juilliard School, where he worked with Nadia Reisenberg and earned his bachelor's and master's degrees. He has also studied privately with Nina Svetlanova. In 1981 Mr. Orbelian drew critical acclaim for his debut performances in France with the Chamber Orchestra of Budapest under the direction of Vladimir Spivakov. Since then he has appeared with the Chamber Orchestra of Prague and has become a regular guest at the Bach Festival in California and the Newport Festival in Rhode Island. Invited to present a solo recital for the inaugural season of the San Antonio Festival in 1983, Mr. Orbelian also appeared that summer in such European festivals as Korsholm, Finland and Tours, France. Later that season he returned to Finland and Sweden for solo recitals, appearances with orchestra, and to give master classes. Since then, his engagements have included return appearances at the Newport and Korsholm festivals, a month-long classical music cruise throughout the Mediterranean area with the Royal Viking Line, and, at the invitation of the Australian Broadcasting Commission, his first visit to Australia, where he gave recitals for radio and television. His plans for the upcoming seasons include concerts with the Chamber Orchestra of Sweden and the Renaissance City Chamber Players, debuts in Paris, Vienna, and London, and return visits to the Korsholm and Kuhmo festivals. Constantine Orbelian is the winner of numerous awards and prizes, including first prizes of the San Francisco Symphony and Palo Alto Chamber Orchestra auditions; competitions at the Snowbird Music Festival, Utah, which resulted in a performance with the Utah Symphony; and the William S. Boyd Young Artists Competition in Augusta, Georgia. This is his first appearance as soloist with the Boston Pops.

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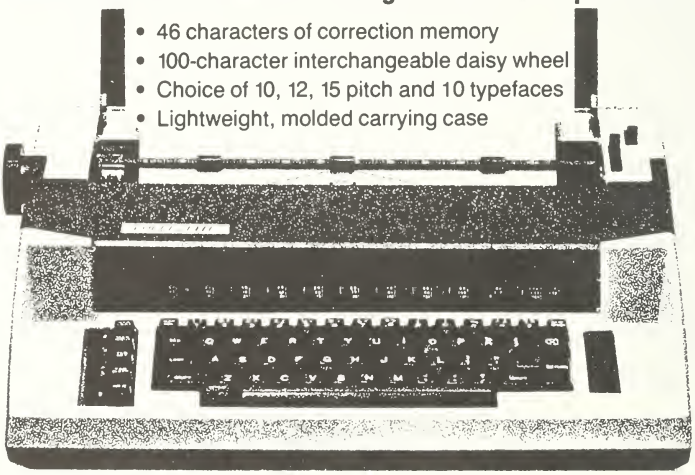

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continued from page 19

account his considerable acting skills in both serious and comic roles). The skinny kid from Hoboken joined the bands of Harry James and Tommy Dorsey, then took off as a soloist headlining his own show. He was the idol of the bobby-soxers in the mid-40s and has never lost his hold on fans of many generations. He introduced some songs so definitively that we can never really hear another singer's voice in them; other times he took over songs written for someone else and made them uniquely his own. His Italianate flair for sustained vocal melody and his matchless diction make him the great bel canto singer of American pop song. Many of his songs (four of the six included in the present tribute) were written by lyricist Sammy Cahn and composer Jimmy Van Heusen, mostly for Sinatra himself. "Come Fly With Me" was the title song of a 1958 Sinatra album; after it became a hit, the title and song were reused for a film. "Call Me Irresponsible" was originally written in 1955 for a film called *Papa's Delicate Condition*, intended for Fred Astaire, but both picture and song were abandoned until 1963, when the film was made with Jackie Gleason; Sinatra's recording was among the most successful. "My Kind of Town (Chicago Is)" was composed for Sinatra's 1964 film *Robin and the Seven Hoods* and further popularized by his recording. Cahn and Van Heusen won an Oscar for "All the Way," introduced by Sinatra into the film biography of Joe E. Lewis, *The Joker is Wild* (1957). Cole Porter's "I've Got You Under My Skin" was a hit (in the 1936 film *Born to Dance*) even before Sinatra made his debut, but he has made it his own. Similarly, "My Way," originally composed in French as "Comme d'habitude" by Jacques Reveux with Claude Francois, and provided with English lyrics by Paul Anka, became a sensational hit in Sinatra's 1969 recording, and it remains a virtual theme song for him.

ENTRANCE OF THE GLADIATORS, Op. 68

Julius Fučik (1872-1916)

The *Entrance of the Gladiators* is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučik was a Czech musician who studied composition with Dvořák at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm. His activities were cut short, however, by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

—Steven Ledbetter

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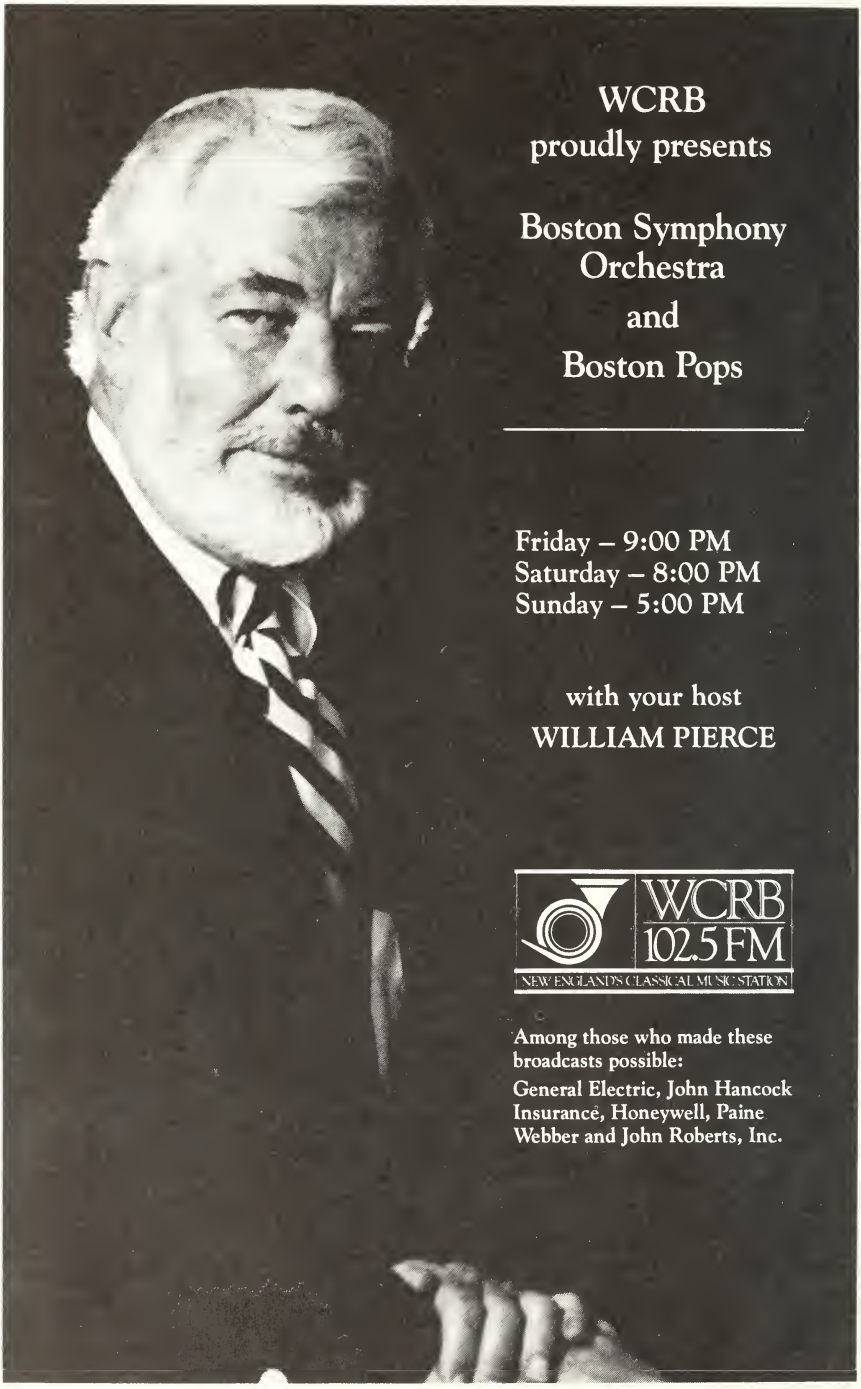
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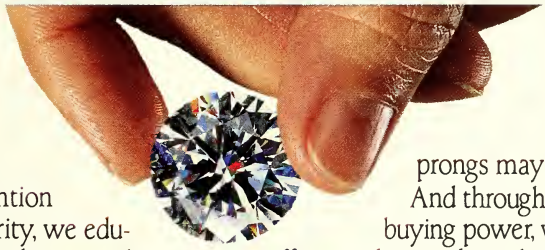

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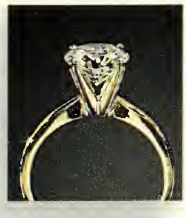

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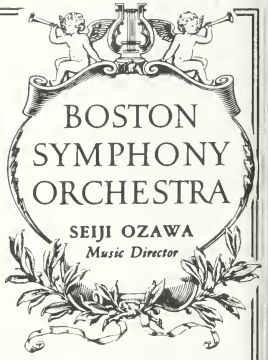

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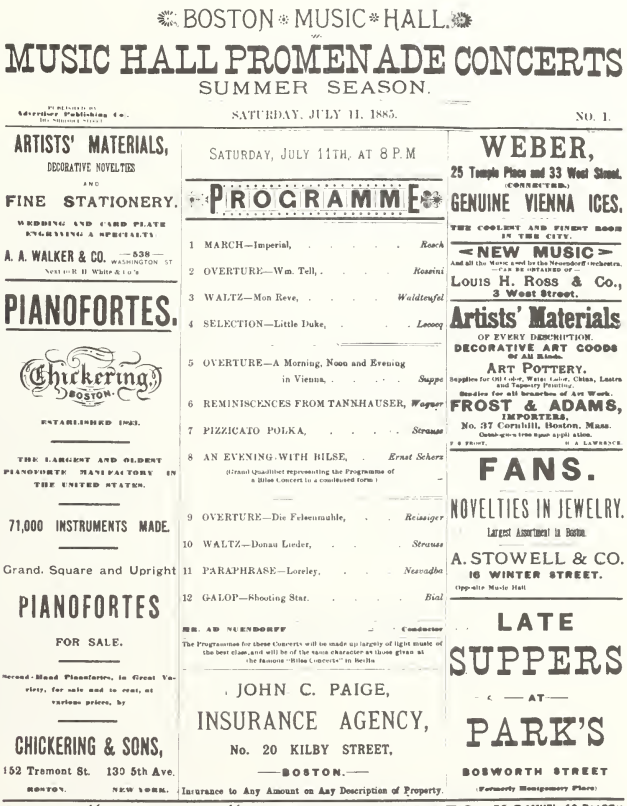

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The first Pops program

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and the Liberty Fanfare, commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4. This month, the fanfare was given its world premiere performance and was recorded by the Boston Pops Orchestra

on Philips records for later release.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams recently completed the soundtrack for the film *Space Camp*, which opened this month.

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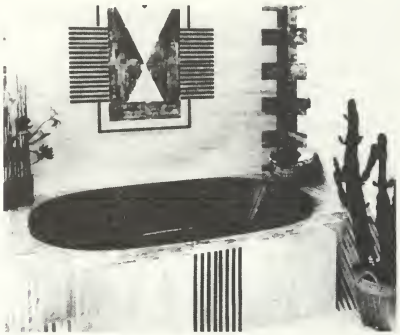

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Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. In May he received honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

References furnished on request

Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
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André Previn
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BOSTON POPS 1986

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Conductor

HARRY ELLIS DICKSON, Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
Abraham Applebaum
Sharan Leventhal
John Williams
Ann Leathers
Michael Rosenbloom
Sandra Kott
Wilma Smith
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Diane Pettipaw
Lisa Crockett
Judith Eissenberg
David Jacobson
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Priscilla Hallberg
Victoria Kintner

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Miron Yampolsky
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

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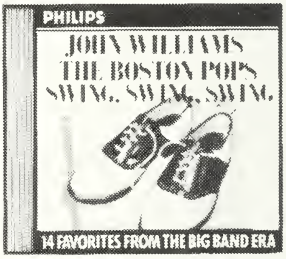

■ If you just can't get enough of John Williams and the Pops, then come into the Harvard Coop and get their latest album, *Swing, Swing, Swing!* and, if you don't already have them, all of Williams' other recordings on Philips. And while you're here, look around: we've got the largest selection of titles in New England!

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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the re-dedication of the Statue of Liberty.

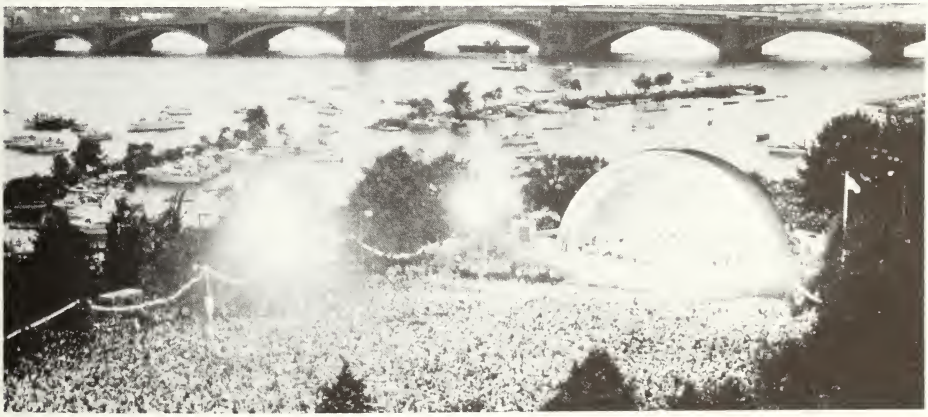
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops,* a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops,* and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat,* and *With a Song in My Heart,* featuring soprano Jessye Norman, and most recently *America, the Dream Goes On,* containing patriotic music old and new, and *Swing, Swing, Swing,* an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of several important new works to the Boston Pops repertoire in 1986. These works include the commission of the world premiere of "Boston Overture" by William Thomas McKinley and special arrangements of popular Broadway show tunes, Hollywood film scores, and medleys saluting three greats of the American music scene: Kurt Weill, Jerome Kern, and Frank Sinatra. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for over fifty years. The Pops is grateful to the Chiles Foundation for its generous assistance which is helping to sustain this tradition.

DIE FLEDERMAUS OVERTURE

Johann Strauss the younger (1825-1899)

The most famous of Strauss's stage works, a highpoint of Vienna's Golden Age of operetta, is filled throughout with the same effervescence as the champagne that gets everyone utterly confused at a glorious all-night party in which things are not quite what they seem. Adele, the chambermaid, has come to the party in a dress borrowed from her mistress, only to run into that lady disguised as a mysterious Hungarian countess so that she won't be recognized by her husband, who is having one last fling before starting a week's jail term. It all turns out to be an elaborate practical joke, and the married couple decides that it would be simpler to blame everything on the champagne than to get a divorce. Ever since the operetta was first performed, on April 5, 1874, it has remained the quintessential Viennese operetta, a perpetual reminder of a seemingly carefree world of waltzing and romantic intrigue.

SELECTIONS FROM *GIRL CRAZY*

George Gershwin (1898-1937)

No Gershwin show boasts a richer collection of hit songs than *Girl Crazy,* produced in 1930 with Ethel Merman in her stage debut and Ginger Rogers in her first Broadway starring role. The book, by Guy Bolton and John McGowan, relates the adventures of some hapless young men from New York who travel (by taxi!) to a dude ranch in the southwest, there to encounter the sturdy and energetic women (or, as they were called in 1930, girls) of the great American west. The byplay between male tenderfoot and female rancher sparked both the romance and the humor of the evening. Ira Gershwin wrote the lyrics to four of the greatest songs his brother George ever composed: "I Got Rhythm" (Ethel Merman's showstopper), "Embraceable You," "Bidin' My Time," and "But Not for Me".

WHERE IS YOUR HEART, FROM *MOULIN ROUGE*

Georges Auric (1899-1983)

The first years of Auric's career were spent as one of that group of French composers known as *Les Six* ("The Six"), who disavowed the heavy profundities of romantic music and impressionism, advocating a return to clarity of melody and form,

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A slightly effervescent red with a lively bouquet.

8. **Chablis, Charles Krug**
A well balanced white; full, rich, dry.

11. **Sauvignon Blanc, Tenuta S. Anna**
A medium-bodied, fruity white wine with a delicate finish.

14. **Johannisberg Riesling, Robert Mondavi**
A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

15. **Verdicchio, Bianchi**
A light white wine with a clean, crisp taste. Winner of diplomas and gold medals in Milan.

21. **Vouvray, La Vallee**
A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

25. **Macon Village, Jaboulet-Vercherre**
One of France's most prestigious white wines. Dry, full-bodied with a distinctive bouquet.

26. **Cabernet Blush, Mill Creek**
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.

29. **Cabernet Sauvignon, Robert Mondavi**
A deep ruby color and a full enticing varietal bouquet.

32. **Blanc de Blanc, Kriter**
Produced from 100% white grapes, it is light, fresh, and very dry.

36. **Chenin Blanc Robert Mondavi**
This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

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spiced with a large dose of humor. Auric was never among the better known of these composers (they were Poulenc and Milhaud), partly because he was much more retiring than either of these two. As early as 1930 he composed a major film score for Cocteau's *The Blood of a Poet*, and he continued writing for the films frequently after that. Though the most distinguished films for which he wrote the score were probably those of Cocteau, the most famous theme from his film scores is certainly that for *Moulin Rouge* (1952).

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Max Bruch (1838-1920)

Max Bruch was a child prodigy who was, during his lifetime, one of the most popular and frequently performed of German composers. No choral festival in Europe or America was complete without one of his cantatas, *Frithjof, Odysseus, Achilleus,*

continued on page 44

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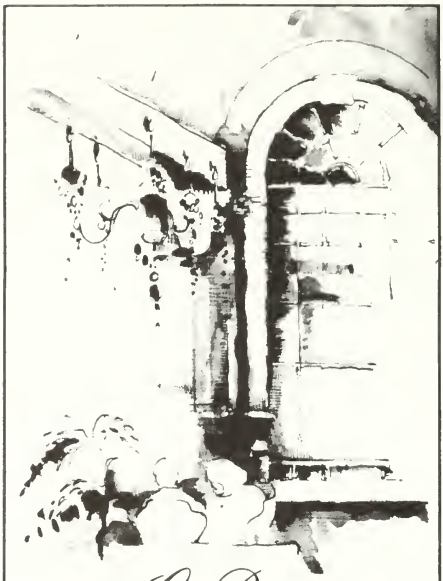

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 17, 1986 at 8

RONALD FELDMAN conducting

Festive Overture	Shostakovich
Overture to *Romeo and Juliet*	Tchaikovsky

INTERMISSION

Overture to *Die Fledermaus*	Strauss
Mein Herr Marquis, from *Die Fledermaus*	Strauss
O Luce di quest' anima, from *Linda Di Chamounix*	Donizetti
Summertime, from *Porgy and Bess*	Gershwin
SUSAN BENDER	
Selections from *Girl Crazy*	Gershwin
I Got Rhythm—Embraceable You—	
Bidin' My Time—But Not for Me—	
I Got Rhythm (reprise)	

INTERMISSION

The Sea Hawk	Korngold
Selections from *West Side Story*	Bernstein
I Feel Pretty—Maria—Something's Coming—	
Tonight—One Hand, One Heart—Cool—America	
Where is Your Heart, from *Moulin Rouge*	Auric-Engvick
South Rampart Street Parade	Bauduc/Haggart-May

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: International Business in Advertising; Arthur D. Little, Inc.; Bank of Boston; Greater Boston Alumni Club—University of Maine at Orono; Medford Boat Club; Floyd County Youth Symphony; Kiwanis Club of Whitman; Taunton Doctor's Club; Battle Creek Boychoir; Burlington Recreation Department; Copley Plaza, Concierge; First Church in Weymouth.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 18, 1986 at 8

RONALD FELDMAN conducting

USS CONSTITUTION MUSEUM PRESENTS NAVY NIGHT AT POPS

Festive Overture	Shostakovich
Overture to *Romeo and Juliet*	Tchaikovsky

INTERMISSION

Overture to *Die Fledermaus*	Strauss
Mein Herr Marquis, from *Die Fledermaus*	Strauss
O Luce di quest' anima, from *Linda Di Chamounix*	Donizetti
Summertime, from *Porgy and Bess*	Gershwin
Musician First Class SUSAN BENDER	
Selections from *Girl Crazy*	Gershwin
I Got Rhythm—Embraceable You—	
Bidin' My Time—But Not for Me—	
I Got Rhythm (reprise)	

INTERMISSION

Hands Across the Sea, March	Sousa
The Sea Hawk	Korngold
South Rampart Street Parade	Bauduc/Haggart-May
A Salute to the Armed Forces	arr. Bodge

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 19, 1986 at 8

PAUL GEMIGNANI conducting

Overture to *Die Fledermaus*	Strauss
Suite of Pacific Overtures The Advantages of Floating in the Middle of the Sea— Tamate's Dance—March to the Treaty House	Sondheim-Brohn

INTERMISSION

Suite from *A Little Night Music*	Sondheim-Tyler
Juliet's Waltz from *Romeo and Juliet*	Gounod
Musetta's Waltz from *La Bohème*	Puccini
Vilia from *The Merry Widow* CAROLANN PAGE	Lehar

INTERMISSION

The Music of Stephen Sondheim

Overture	arr. Tunick
Not a Day Goes By, from *Merrily We Roll Along*	arr. Brohn
A Glamorous Life, from *A Little Night Music*	arr. Tunick
Green Finch and Linnett Bird, from *Sweeney Todd*	arr. Tunick
Sunday in the Park With George	arr. Starobin
In Buddy's Eyes, from *Follies*	arr. Tunick
Losing My Mind, from *Follies* CAROLANN PAGE	arr. Tunick

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Northeastern University Senior Class; Newton-Wellesley Hospital School of Nursing; Brookline Hospital Women's Auxiliary; Joslin Diabetes Center; Boston Bar Association; New England Life; Xenergy; Attleboro District Serra Club; Shaughnessy Hospital Auxiliary.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 20, 1986 at 8

PAUL GEMIGNANI conducting

CITY MISSION SOCIETY OF BOSTON NIGHT

Overture to *Die Fledermaus*	Strauss
Suite of Pacific Overtures The Advantages of Floating in the Middle of the Sea— Tamate's Dance—March to the Treaty House	Sondheim-Brohn

INTERMISSION

Suite from *A Little Night Music*	Sondheim-Tyler
Juliet's Waltz from *Romeo and Juliet*	Gounod
Musetta's Waltz from *La Bohème*	Puccini
Vilia from *The Merry Widow*	Lehar

CAROLANN PAGE

INTERMISSION

The Music of Stephen Sondheim

Overture	arr. Tunick
Not a Day Goes By, from *Merrily We Roll Along*	arr. Brohn
A Glamorous Life, from *A Little Night Music*	arr. Tunick
Green Finch and Linnett Bird, from *Sweeney Todd*	arr. Tunick
Sunday in the Park With George	arr. Starobin
In Buddy's Eyes, from *Follies*	arr. Tunick
Losing My Mind, from *Follies*	arr. Tunick

CAROLANN PAGE

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Suffolk University; Greater Boston Colby Alumni Association; Colgate Alumni Club of Boston; Music Group, Women's Club, Old Saybrook, Connecticut; 501 Association; Maynard Elks; Waltham, Watertown, Weston, Newton Bar Association.

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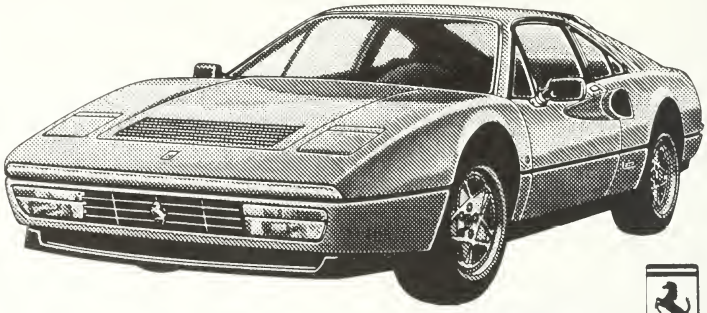

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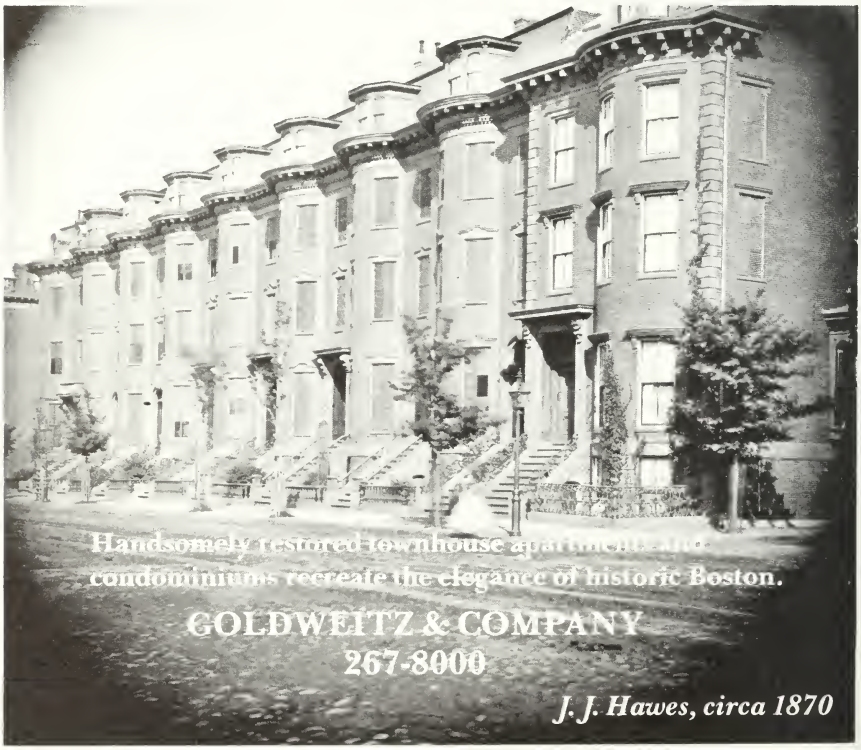

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 21, 1986 at 8

MAX HOBART conducting

Slavonic Dance No. 1, Op. 46	Dvořák
Roman Carnival Overture	Berlioz
Adagio from Symphony in C	Bizet
Blue Danube Waltzes	Strauss

INTERMISSION

Concerto in G minor for violin and orchestra — Bruch
Prelude: Allegro moderato
Adagio
Finale: Allegro energico
GIL SHAHAM

INTERMISSION

Cabaret	Kander-Hayman

Selections from *Oklahoma* — Rodgers-Bennett
The Farmer and the Cowman—Oklahoma!—
People Will Say We're in Love—Out of My Dreams—
Oh, What a Beautiful Morning—Pore Jud Is Daid—
The Surrey With the Fringe on the Top—Many a New Day—
Everything's Up to Date in Kansas City—
Farmer Dance—I Cain't Say No

Moonlight Serenade	Miller-Hayman
St. Louis Blues March	Handy/Miller-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Beta Hostel Corporation; Bentley College Night; McCormack and Dodge; Shawmut Night at Pops; Sanders Associates, Inc.; Simmons College Graduate School of Management Alumnae Association; Church of the Pilgrimage; Dartmouth Hub Club; Lions Clubs of Millis and Medway; Saint Augustine School; Evening Auxiliary to the Jewish Memorial Hospital; Avco Systems Textron; Morgan Stanley and Company, Incorporated; Sudbury Newcomers; Chelmsford Jaycees; Russell Sage College Alumnae Association; Y A N S Y; Rotary Club of Boston; St. Elizabeth Seton—Seton Club; Veronica B. Smith Multiservice Senior Center.

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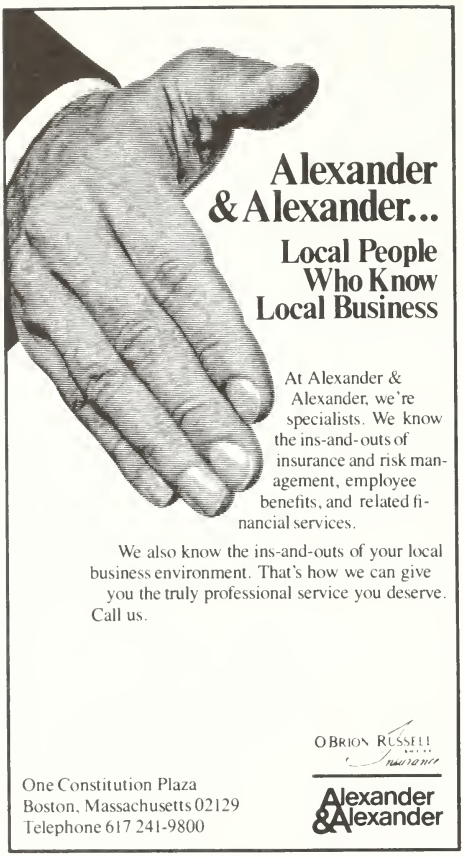
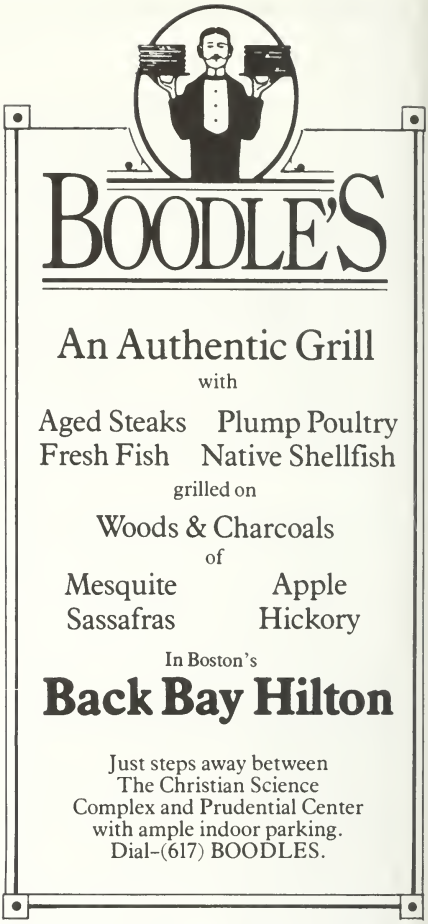
Baldwin Piano





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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 22, 1986 at 7:30

MAX HOBART conducting

Slavonic Dance No. 1, Op. 46	Dvořák
Roman Carnival Overture	Berlioz
Adagio from Symphony in C	Bizet
Blue Danube Waltzes	Strauss

INTERMISSION

Concerto in G minor for violin and orchestra Prelude: Allegro moderato Adagio Finale: Allegro energico GIL SHAHAM	Bruch

INTERMISSION

Cabaret	Kander-Hayman
Selections from *Oklahoma* The Farmer and the Cowman—Oklahoma!— People Will Say We're in Love—Out of My Dreams— Oh, What a Beautiful Morning—Pore Jud Is Daid— The Surrey With the Fringe on the Top—Many a New Day— Everything's Up to Date in Kansas City— Farmer Dance—I Cain't Say No	Rodgers-Bennett
Moonlight Serenade	Miller-Hayman
St. Louis Blues March	Handy/Miller-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Temple Tifereth Israel; Big "Ten" Night at Pops; Hopedale Unitarian Parish; Milford Hebrew Association; Northeastern University School of Law Alumni Association; Eastern Star.

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Baldwin Piano

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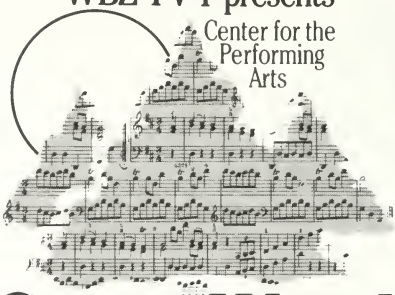

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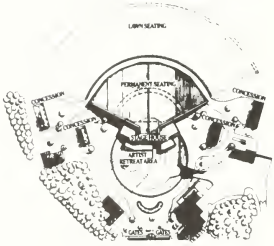

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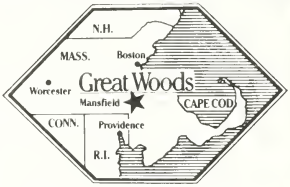

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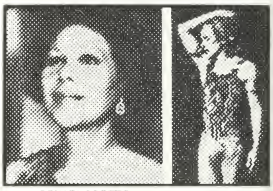

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GUEST ARTIST

RONALD FELDMAN

Born in Brooklyn, New York, and a graduate of Boston University, Ronald Feldman joined the Boston Symphony Orchestra's cello section in 1967. His teachers have included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and Brandeis University; he is currently on the faculty of the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he was a member of the contemporary chamber group Collage and is now a member of the Greylock Trio for flute, cello, and harp, as well as a member of the Copley String Trio. Music director and conductor of the Mystic Valley Orchestra, Mr. Feldman makes his Boston Pops conducting debut with these performances.

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SUSAN BENDER

Musician First Class Susan M. Bender is a soprano soloist with the United States Navy Band in Washington, D.C. and is the fourteenth Navy Band soloist to appear as part of Navy Night at Pops. A native of Keswick, Iowa, she is also a vocalist with the Sea Chanters, the Navy Band's chorus. She began her musical studies on piano at the age of four, later adding clarinet, saxophone, and voice. After graduating from Tri-County Community High School in Thornburg, Iowa in 1979, she won a state scholarship to attend the University of Iowa, where she studied with Dr. John Vancura and Albert Gammon. She received a bachelor's degree in music from the university in 1984. While attending college, Susan Bender was featured in local PBS television documentaries, and she won the 1981 and 1983 Iowa, and 1985 Maryland National Association of Teachers of Singing competitions. After completing basic recruit training at the Naval Training Center in Orlando, Florida, she reported to the Navy Band in July 1985. In April of this year, Susan Bender performed at the Metropolitan Opera House in New York after winning the final round of the Metropolitan Opera National Council's Open Auditions. Tonight marks her debut as soloist with the Boston Pops.

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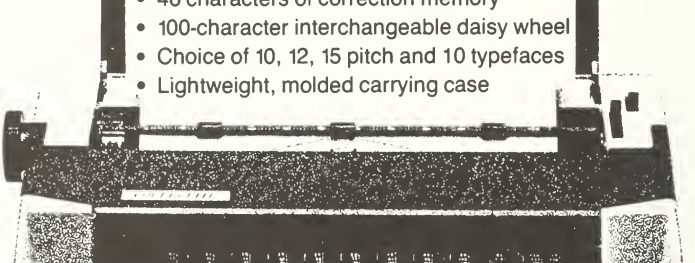

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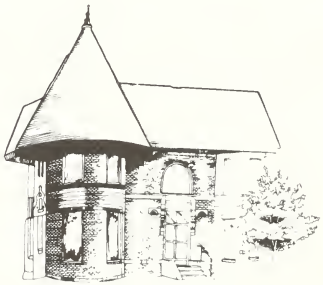
GUEST ARTIST

A frequent guest conductor with symphony orchestras across the country, Paul Gemignani has appeared on PBS in such specials as "Broadway Goes to the Kennedy Center" and *Follies*, a film of the spectacular revival. In addition to his conducting debut with the Boston Pops, his other summer engagements include appearances with the San Francisco Symphony and the Chautauqua Symphony.

PAUL GEMIGNANI

Musical director of over fourteen Broadway hit shows, including *Sunday in the Park With George*, *Evita*, *A Little Night Music*, *Candide*, *Follies*, *Dream Girls*, *The Rink*, and *Sweeney Todd*, Paul Gemignani made his acclaimed debut with the New York City Opera in a new production of *Sweeney Todd* in 1984. Beverly Sills immediately invited him to conduct *Student Prince* in the 1985 season and *Brigadoon* in the 1986 season. Mr. Gemignani has conducted the original cast recordings of over a dozen Broadway shows, including *Sunday in the Park With George*, *Pacific Overtures*, and *Sweeney Todd*, as well as the film scores of *Reds*, *Kramer vs. Kramer*, *A Little Night Music*, and *The Children of Paris*. Noted as an interpreter of music of Stephen Sondheim, he has been musical director of every Sondheim show, and conducts the world premiere of the Suite of Pacific Overtures on a recent recording. In 1985, Mr. Gemignani conducted the New York Philharmonic at Avery Fisher Hall for the gala celebration of the revival of Sondheim's *Follies*. The performances were recorded live and released as an immediate best-seller on the RCA label.

St Botolph Restaurant



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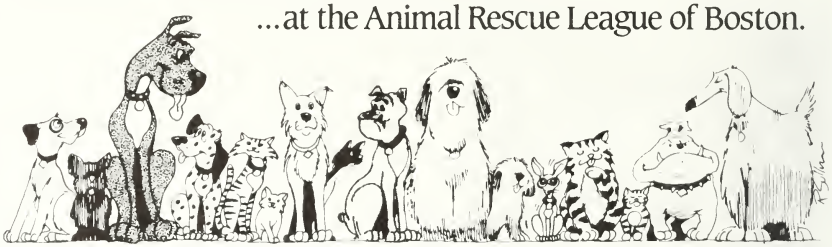

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CAROLANN PAGE

Acclaimed for her versatility ranging from opera and oratorio performances to Broadway stage roles, soprano Carolann Page has appeared as a frequent guest artist with leading regional opera theaters throughout the United States. During the past two seasons, she has performed principal operatic roles with the opera companies of Cleveland, Cincinnati, Anchorage, Pittsburgh, Stamford, and Toledo. She has appeared in two Broadway productions: as Cunegonde in the revival of *Candide*, directed by Harold Prince; and in George Abbott's *Music Is*. She has also performed Rosabella in the Kansas City Opera's *Most Happy Fella* and Julie in *Carousel* with the Cincinnati Opera. Her recent operetta appearances include *The Merry Widow*, *Die Fledermaus*, *Pirates of Penzance*, and *The Mikado*.

Ms. Page's numerous orchestral engagements have included performances as soloist with the Philadelphia Orchestra, Cleveland Orchestra, Oklahoma Symphony, Denver Symphony, Flint Symphony, New Orleans Symphony, and the Chautauqua Orchestra, in repertoire that has included the Fauré Requiem, Poulenc's Stabat Mater, Barber's *Knoxville: Summer of 1915*, Mahler's Symphony No. 2, Haydn's Creation, and Villa-Lobos' *Bachianas Brasilieras*. A guest artist at such summer festivals as Chautauqua, Ambler, and Blossom, Ms. Page has toured the east coast as a featured soloist in recitals and chamber music concerts. A native of Philadelphia, Carolann Page studied with the late Judith Raskin and is a graduate of the Curtis Institute of Music. At the personal invitation of Rudolf Serkin, she made her professional debut at the Marlboro Music Festival singing the Beethoven Choral Fantasy conducted by Pablo Casals. These are her first appearances with the Boston Pops.

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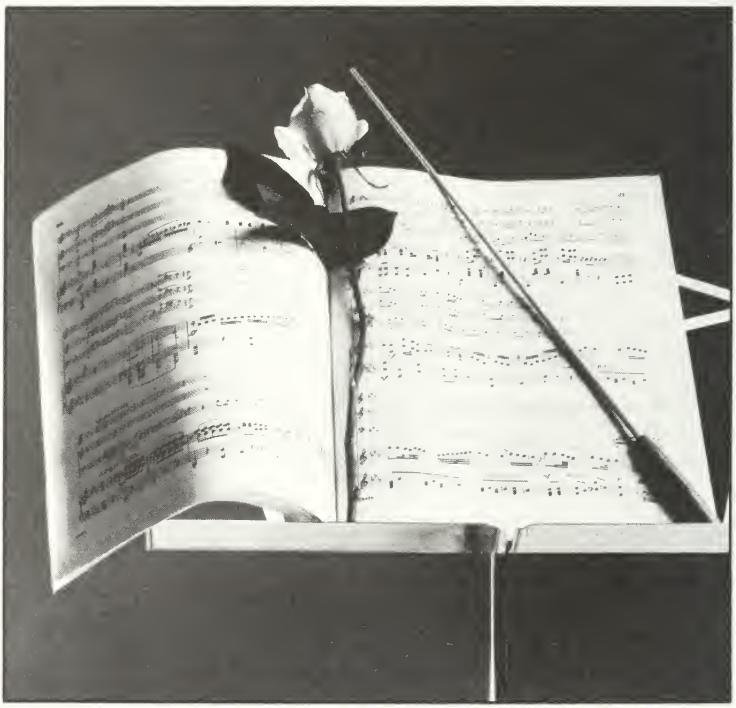

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MAX HOBART

Making his fourth appearance as guest conductor of the Boston Pops and Boston Pops Esplanade Orchestras, Max Hobart is a familiar face to Symphony Hall audiences. A member of the Boston Symphony Orchestra since 1965, Mr. Hobart was appointed assistant concertmaster of the BSO in 1985 and acting associate concertmaster for the 1985-86 season by Seiji Ozawa. For the past two seasons he has been acting concertmaster of the Boston Pops Orchestra under John Williams. During his years with the Pops under Arthur Fiedler, Mr. Hobart was heard as soloist in live concerts, as well as on radio, television, and recordings; in 1969 he was featured soloist for WCRB Night at Pops.

Conductor and music director of the North Shore Philharmonic and the Civic Symphony Orchestra of Boston, Max Hobart has been a frequent guest conductor with such local musical organizations as the Wellesley, Newton, and New Hampshire symphony orchestras and with orchestras as far away as Halifax, Nova Scotia, and Port au Prince, Haiti. Last season he conducted the All State Orchestra at the State University of New York in Purchase.

As second violinist of the Boston Symphony Chamber Players, Mr. Hobart has toured and recorded with that ensemble. His professional touring activities have taken him throughout the United States and South America and to Canada, Europe, Japan, the Soviet Union, and China. During the summer months at the Tanglewood Music Center, he coaches chamber music and conducts string sectionals to prepare the fellowship orchestra for concerts with such leading conductors as Seiji Ozawa, Leonard Bernstein, and Kurt Masur. This coming August, Max Hobart will be guest conductor of a Hungarian symphony orchestra in a series of Pops concerts in Italy featuring guest soloist Gerry Mulligan.

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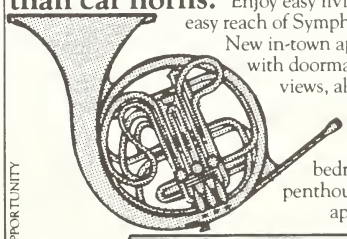

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GIL SHAHAM

Born in Champaign-Urbana, Illinois in 1971, while his family was on a three-year stay there, Gil Shaham moved to Israel in 1973. He began violin studies at the age of seven and, after one year, received annual scholarships from the America-Israel Cultural Foundation. As a member of a group of gifted young string players, he was chosen to play for Isaac Stern, Nathan Milstein, Henrik Szeryng, and Jaime Laredo. Mr. Shaham has spent each summer since 1980 studying in Aspen, Colorado with Dorothy Delay and Jens Ellerman, and in 1982 he was accepted to the Juilliard School as a scholarship student of Ms. Delay.

In 1981, at the age of ten, Gil Shaham made his debut as a soloist with the Jerusalem Symphony under Alexander Schneider, in a gala evening for the tenth anniversary of the Jerusalem Theater and in the dedication of the amphitheatre in Bet Shan. He has also performed with the Israeli Philharmonic under Zubin Mehta and with the Beersheva Symphoniette under Mendi Rodan and Motti Schmidt. In 1982 he won first prize in the Invitational Claremont Competition in Israel. During the summers of 1983 and 1984, Mr. Shaham played in student concerts at the Aspen Music School and Festival, including a performance at the Governor's mansion in Denver. The 1983-84 season brought engagements in New York, including a performance with the Little Orchestra Society in Avery Fisher Hall, and a recital at the Berkshire Museum. His 1984-85 season included concerts in Miami, Beverly Hills, and Cincinnati, as well as several concerts and recitals in New York, among them a Bach birthday concert at the Cathedral of St. John the Divine. Featured recently on a program of the PBS series *Nova* entitled "Child's Play: Prodigies and Possibilities," Mr. Shaham has given performances for ambassadors in this country and in Israel, and in 1985 performed the Mendelssohn violin concerto to great critical acclaim with the Jerusalem Symphony. He lives in New York City and is a full time student at the Horace Mann—Barnard School in Riverdale. Recently invited to perform the Korngold concerto with the Jerusalem Symphony in 1987, Gil Shaham makes his debut with the Boston Pops this week.

continued from page 19

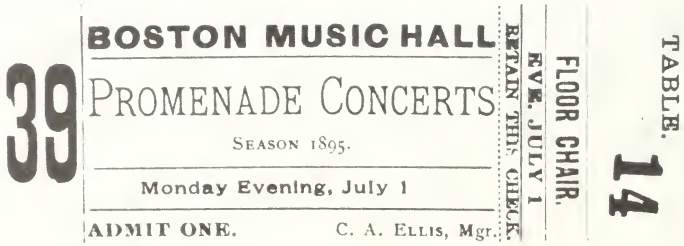
and *The Song of the Bell* (after Schiller). He also wrote three operas, three symphonies, and countless other works. But times and tastes change, and today Bruch is remembered almostly entirely by a few concertos—and especially by this first violin concerto, composed between 1864 and 1867. The first movement is a prelude, filled with an atmospheric sense of preparation. The slow movement, directly linked to the first, is wonderfully lyric. The finale is an energetic rondo alternating a lively and rhythmic idea with a soaring, singing theme that lingers in the ear. Its melodious character and skillful writing for the solo instrument have long kept the Bruch First Concerto among the most popular ever written for the violin.

ST. LOUIS BLUES MARCH

W.C. Handy (1873-1958)

The most famous commercial success in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

—Steven Ledbetter



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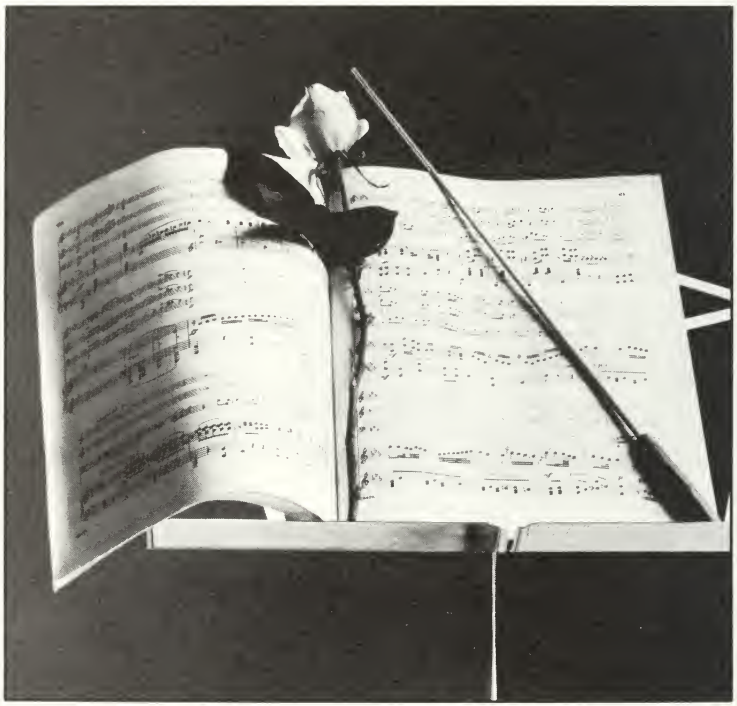

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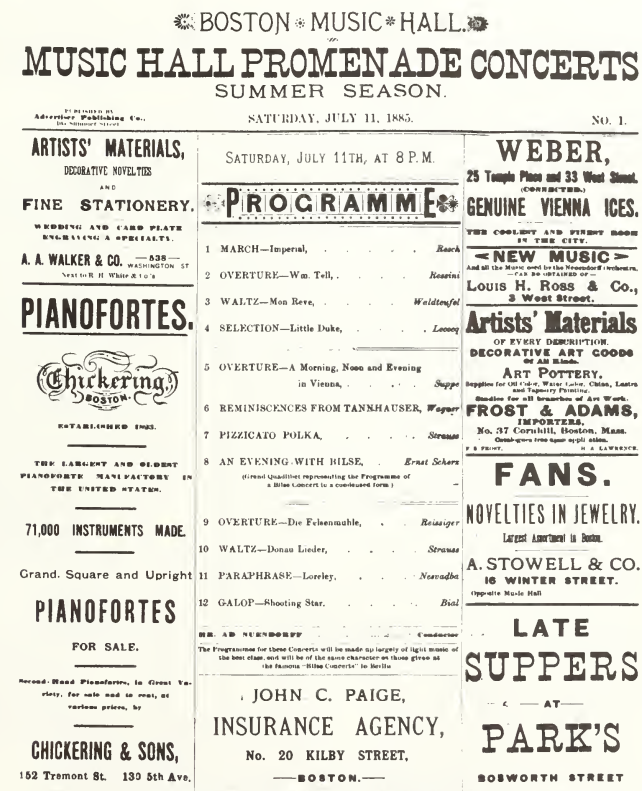

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The first Pops program

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and the Liberty Fanfare, commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4. This month, the fanfare was given its world premiere performance and was recorded by the Boston Pops Orchestra

on Philips records for later release.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams recently completed the soundtrack for the film *Space Camp*, which opened this month.

References furnished on request

Aspen Music Festival
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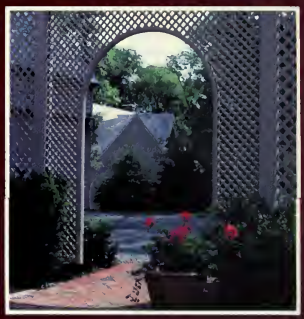

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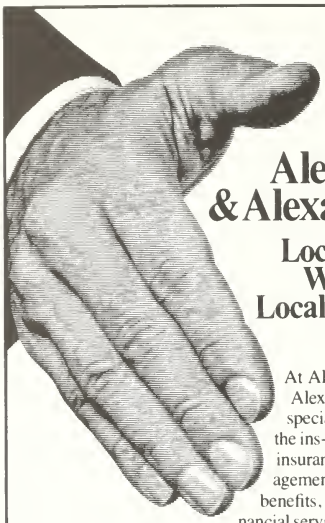
HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. In May he received honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.



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Michael Rosenbloom
Sandra Kott
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Anita Brooker

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William Waterhouse
Shirley Boyle
Diane Pettipaw
Lisa Crockett
Judith Eissenberg
David Jacobson
Kay Knudsen
Gerald Mordis
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Priscilla Hallberg
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Ronald Houston
Anne Black
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Basses

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Bass Clarinet

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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the rededication of the Statue of Liberty.

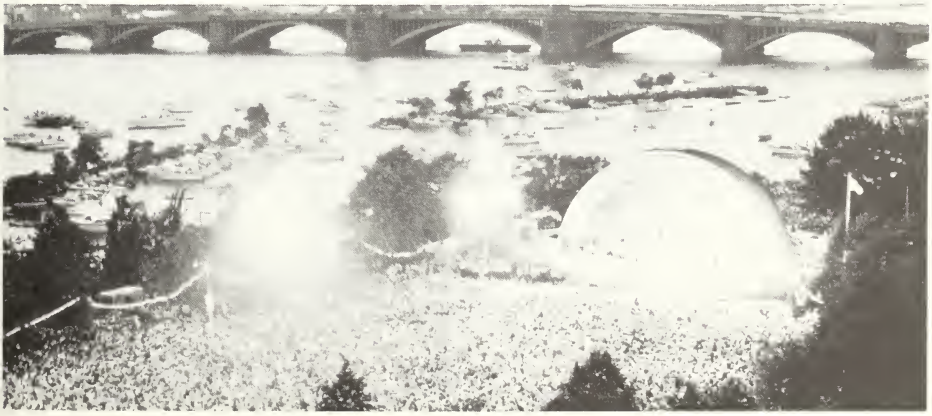
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, and *With a Song in My Heart*, featuring soprano Jessye Norman, and most recently *America, the Dream Goes On*, containing patriotic music old and new, and *Swing, Swing, Swing*, an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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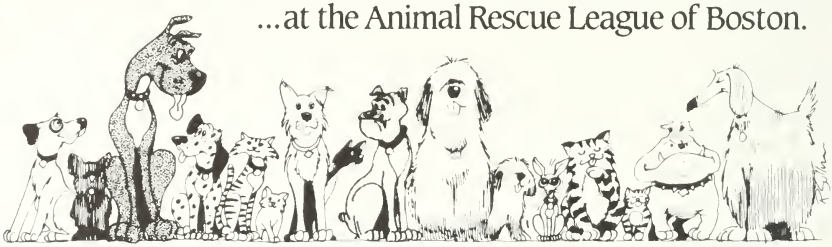

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NOTES ON THE MUSIC

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of several important new works to the Boston Pops repertoire in 1986. These works include the commission of the world premiere of "Boston Overture" by William Thomas McKinley and special arrangements of popular Broadway show tunes, Hollywood film scores, and medleys saluting three greats of the American music scene: Kurt Weill, Jerome Kern, and Frank Sinatra. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for over fifty years. The Pops is grateful to the Chiles Foundation for its generous assistance which is helping to sustain this tradition.

OVERTURE TO *LA FORZA DEL DESTINO*

Giuseppe Verdi (1813-1901)

La Forza del Destino was commissioned by the imperial opera of St. Petersburg. Verdi himself traveled to the Russian capital to oversee the first production of the opera in November 1862, but not before arranging to have many cases of his favorite Italian wines and foodstuffs shipped north to preserve him from potential starvation in Russia! Verdi composed the four-act work to a libretto drawn from a complicated and improbable Spanish play (made still more improbable by its enforced reduction to an appropriate length for musical setting). The plot summary, filled with the most unlikely coincidences, cannot be read without laughter, but Verdi's talent for the skillful dramatic stroke and the soaring melodic line have kept the work alive in the theater. Generally speaking he began his operas with a short orchestral prologue that ran directly into the opening scene; *La Forza del Destino* is one of the few that has a full-scale overture, built on a musical idea that reiterates the theme of impending fate.

GAÎTÉ PARISIENNE SUITE

Jacques Offenbach (1819-1880), arr. Manuel Rosenthal

Jacques Offenbach's tuneful and sassy operettas delighted the Parisians who came to hear *La belle Hélène, Orphée aux Enfers (Orpheus in the Underworld),* or *La Vie parisienne,* all satirical romps making fun of French politics and classical literature—sometimes at the same time! All of them were filled with a musical *joie de vivre* that no other composer has ever matched. In 1938, when Leonid Massine wanted to create a lighthearted ballet of Parisian life, he knew that the Offenbach operettas would be a perfect source for the music. Arranger Manuel Rosenthal mined Offenbach's most popular operettas and biggest hits for the score of the ballet, which was named *Gaîté parisienne.* It has kept many of Offenbach's best tunes constantly before the public, and now the complete original operettas are beginning to enjoy a major revival.

SELECTIONS FROM *SOUTH PACIFIC*

Richard Rodgers (1902-1979)

James A. Michener's Pulitzer Prize-winning *Tales of the South Pacific* contains a series of short stories about the men and women stationed during World War II in that

distant and exotic part of the world. Oscar Hammerstein II and Joshua Logan created a musical theater work based on two of those stories—"Our Heroine," which tells of the love of Nurse Nellie Forbush from Arkansas and the worldly-wise French planter Emile DeBecque, and "Fo' Dolla'," which introduces the memorable Bloody Mary, who desires to marry her daughter to an American officer. By intertwining the fates of the characters in these two stories, and sprinkling the whole with a series of memorable Rodgers and Hammerstein songs, they created one of the most successful works in the history of the American theater, a Broadway show that dared to treat the recently ended war and to bring up the subject of racial tolerance. *South Pacific* capped one of Broadway's greatest seasons, 1948-1949, which had already seen Frank Loesser's first show, *Where's Charley?*, and Cole Porter's masterpiece *Kiss Me, Kate*. The memorable performances of Mary Martin and Metropolitan opera basso Ezio Pinza are still recalled (via the original cast album) as highlights in the history of our musical theater. *South Pacific* ran nearly two thousand performances and went on to become only the second Broadway musical ever to win a Pulitzer Prize.

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SUITE from *JANE EYRE*

John Williams (b.1932)

Composed in the late '60s for a television treatment of Charlotte Bronte's novel, the music to *Jane Eyre* is among John Williams's personal favorites of his compositions. The historical romance inspired a particularly evocative score, of which the three passages played here treat the penniless orphan Jane's life in the institutional surroundings of Lowood, her arrival as governess at Thornfield, where she will meet and eventually fall in love with the Byronic Rochester, and the reunion that ends the powerful tale.

PORGY AND BESS

George Gershwin (1898-1937)

George Gershwin's premature death from a brain tumor a few months before his thirty-ninth birthday prevented him from following up the achievement of *Porgy and*

continued on page 37

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 24, 1986 at 8

HARRY RABINOWITZ conducting

Overture to *La Forza del Destino*	Verdi
From *La Boutique Fantasque* Tarantella—Mazurka—Cossack Dance— Nocturne—Can-Can	Rossini-Respighi
Finlandia	Sibelius

INTERMISSION

Clog Dance from *La Fille Mal Gardée*	Hérold-Lanchberry
Concerto No. 1 for piano and orchestra Allegro moderato Lento Moderato Allegro brio LINDA CUTTING OTT Bruce Hall, trumpet solo	Shostakovich

INTERMISSION

MADE IN ENGLAND

Pomp and Circumstance, March No. 4	Elgar
Don't Cry for Me Argentina, from *Evita*	Webber-Burns
Beatle Nutcracker From Me to You—She Loves You— A Hard Day's Night	arr. Wilkinson
Consider Yourself, from *Oliver*	Bart-Stevens
Theme from *Reilly, Ace of Spies*	Rabinowitz
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Cape Cod Conservatory; UNICEF; Quequechan Club; Boston Aid to the Blind; Friends of Swampscott Public Library and Abbot Public Library, Marblehead; Framingham Public Library; Anna Jaques Hospital; Lincoln Council on Aging.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 25, 1986 at 8

HARRY RABINOWITZ conducting

Overture to *La Forza del Destino* — Verdi

From *La Boutique Fantasque* — Rossini-Respighi
Tarantella—Mazurka—Cossack Dance—
Nocturne—Can-Can

Finlandia — Sibelius

INTERMISSION

Clog Dance from *La Fille Mal Gardée* — Hérold-Lanchberry

Concerto No. 1 for piano and orchestra — Shostakovich
Allegro moderato
Lento
Moderato
Allegro brio
LINDA CUTTING OTT
Bruce Hall, trumpet solo

INTERMISSION

MADE IN ENGLAND

Pomp and Circumstance, March No. 4 — Elgar

Don't Cry for Me Argentina, from *Evita* — Webber-Burns

Beatle Nutcracker — arr. Wilkinson
From Me to You—She Loves You—
A Hard Day's Night

Consider Yourself, from *Oliver* — Bart-Stevens

Theme from *Reilly, Ace of Spies* — Rabinowitz

I Love a Parade, from the Cotton Club Review *Rhythmania* — Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: John Hancock—FCA Association; Boston Wharf Company; Boston Club of Printing House Craftsmen; Holy Cross Club of Greater Boston; AMIT Women; Steeple People of the North Congregational Church of Portsmouth, New Hampshire; Scudder, Stevens and Clark; Kemper Group; The Junior League of Boston—Professional Area; St. Peter's Church, Malden.

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A well balanced white; full, rich, dry.

11. **Sauvignon Blanc, Tenuta S. Anna**
A medium-bodied, fruity white wine with a delicate finish.

14. **Johannisberg Riesling, Robert Mondavi**
A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

15. **Verdicchio, Bianchi**
A light white wine with a clean, crisp taste. Winner of diplomas and gold medals in Milan.

21. **Vouvray, La Vallee**
A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

25. **Macon Village, Jaboulet-Vercherre**
One of France's most prestigious white wines. Dry, full-bodied with a distinctive bouquet.

26. **Cabernet Blush, Mill Creek**
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.

29. **Cabernet Sauvignon, Robert Mondavi**
A deep ruby color and a full enticing varietal bouquet.

32. **Blanc de Blanc, Kriter**
Produced from 100% white grapes, it is light, fresh, and very dry.

36. **Chenin Blanc Robert Mondavi**
This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 26, 1986 at 8

HARRY RABINOWITZ conducting

AMERICAN ASSOCIATES OF BEN-GURION UNIVERSITY NIGHT

Overture to *La Forza del Destino* — Verdi

From *La Boutique Fantasque* — Rossini-Respighi
Tarantella—Mazurka—Cossack Dance—
Nocturne—Can-Can

Finlandia — Sibelius

INTERMISSION

Clog Dance from *La Fille Mal Gardée* — Hérold-Lanchberry

Concerto No. 1 for piano and orchestra — Shostakovich
Allegro moderato
Lento
Moderato
Allegro brio
LINDA CUTTING OTT
Bruce Hall, trumpet solo

INTERMISSION

MADE IN ENGLAND

Pomp and Circumstance, March No. 4 — Elgar

Don't Cry for Me Argentina, from *Evita* — Webber-Burns

Beatle Nutcracker — arr. Wilkinson
From Me to You—She Loves You—
A Hard Day's Night

Consider Yourself, from *Oliver* — Bart-Stevens

Theme from *Reilly, Ace of Spies* — Rabinowitz

I Love a Parade, from the Cotton Club Review *Rhythmania* — Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: 1000 Southern Artery Senior Citizens Center; Warwick Travel Club; Lexington Senior Center; Charlesgate Yacht Club.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 27, 1986 at 8

HARRY ELLIS DICKSON conducting

NORTHEASTERN UNIVERSITY NIGHT

Washington Post March	Sousa
Overture to *La gazza ladra*	Rossini
Capriccio Italien	Tchaikovsky

INTERMISSION

The Brave Bulls Bruce Hall, trumpet solo	Monterde-Hayman
The Lost Chord	Sullivan
Gaîté parisienne suite Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	Offenbach

INTERMISSION

Hello, Dolly	Herman-Hayman
Selections from *South Pacific* I'm Gonna Wash That Man Right Outa My Hair— Bali H'ai—Happy Talk—Some Enchanted Evening—I'm in Love With a Wonderful Guy	Rodgers-Anderson
Moonlight Serenade	Miller-Hayman
St. Louis Blues March	Handy/Miller-Hayman

All Hail Northeastern
Northeastern University Alma Mater

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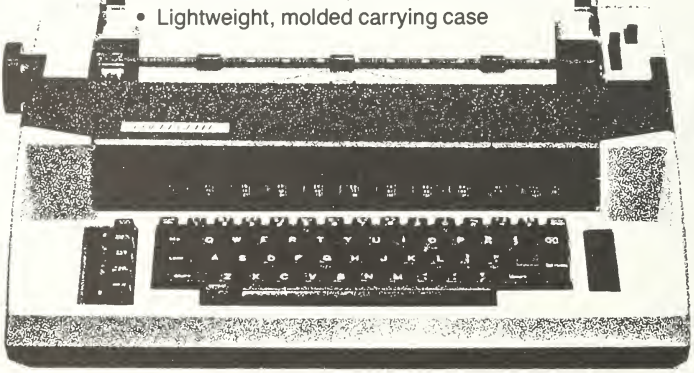

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 28, 1986 at 8

Pomp and Circumstance, March No. 4 — Elgar

Suite from *Jane Eyre* — Williams
At Lowood—To Thornfield—Reunion

Suite from *The Incredible Flutist* — Piston
Introduction—Siesta—Hour in the Market Place—
Dance of the Vendors—Entrance of the Customers—
Tango of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

Porgy and Bess: Symphonic Picture — Gershwin-Bennett

INTERMISSION

Love Is Sweeping the Country — Gershwin-Ramin

The Music of Kurt Weill — arr. Kostal
Speak Low, from *One Touch of Venus*
September Song, from *Knickerbocker Holiday*
The Bilbao Song, from *Happy End*
My Ship, from *Lady in the Dark*
Mack the Knife, from *Threepenny Opera*

Love Theme from *Out of Africa* — Barry-Reisman

Put on a Happy Face — Strouse-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: North Shore Children's Hospital Auxiliary; Eaton Financial Corporation; Dorchester Roxbury Mattapan Association, Inc.; Microcom, Inc.; Analytical Systems Engineering Corporation; WSKG—Public TV and Radio; Massasoit Community College Division of Continuing Education; Cornell Club of Boston; West Acton Baptist Church; Harvard's International Senior Managers Program.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 29, 1986 at 7:30

Pomp and Circumstance, March No. 4 — Elgar

Suite from *Jane Eyre* — Williams
At Lowood—To Thornfield—Reunion

Suite from *The Incredible Flutist* — Piston
Introduction—Siesta—Hour in the Market Place—
Dance of the Vendors—Entrance of the Customers—
Tango of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

Porgy and Bess: Symphonic Picture — Gershwin-Bennett

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Love Is Sweeping the Country — Gershwin-Ramin

The Music of Kurt Weill — arr. Kostal
Speak Low, from *One Touch of Venus*
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Mack the Knife, from *Threepenny Opera*

Love Theme from *Out of Africa* — Barry-Reisman

Put on a Happy Face — Strouse-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: American Institute of Banking; Colonial Management Associates, Inc.; Hiram Lodge A.F. & A.M.; McGill Society of Boston; Newmarket Recreation and Parks Department; Greater Boston Syracuse Unversity Alumni Club; Seal Harbor Condo.

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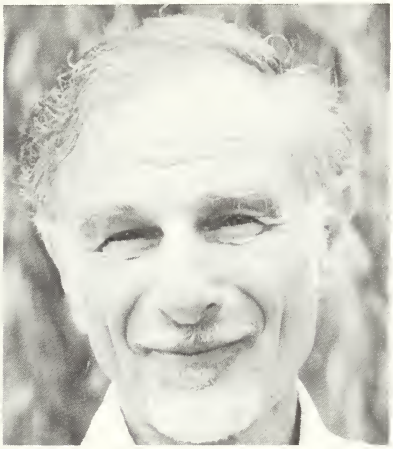

HARRY RABINOWITZ

British conductor Harry Rabinowitz, who was awarded the M.B.E. (Member of the British Empire) for services to music, has an active freelance career in London as a composer and conductor. Born in South Africa, Mr. Rabinowitz moved to England to study music and soon thereafter accepted a position with the BBC as a radio maestro. Subsequently he became music director of BBC-TV Light Entertainment and head of music with London Weekend TV.

Mr. Rabinowitz has composed and directed the scores for the television series *Love for Lydia*, *The Agatha Christie Hour*, and *Reilly, Ace of Spies*. With singer Julia Migenes, he has recorded several operetta programs for the British Channel Four television network, and he has conducted the scores of many of the BBC's series of the Shakespeare plays. He recently completed a twelve-week series on the BBC, devoted to talented performers of the United Kingdom. Mr. Rabinowitz conducted the score for the acclaimed television version of *Nicholas Nickleby*, and his film credits include the 1982 Academy Award winner *Chariots of Fire*, *Heat and Dust*, *The Bostonians*, *La Dentelliere*, *Return to Oz*, *Revolution*, *Lady Jane*, and *The Manhattan Project*. He made his acting debut, playing a symphony conductor, in the movie *Electric Dreams*. Mr. Rabinowitz is a familiar figure in the London music scene, having conducted the world premieres of two Andrew Lloyd Webber stage hits, *Cats* and *Song and Dance*. In addition to his work for film, television, and the stage, Mr. Rabinowitz conducts several classical and pops programs each year with the London Symphony and Royal Philharmonic orchestras. He takes a keen interest in rock and has conducted several "classic rock" concerts, as he terms them.

Mr. Rabinowitz made his U.S. conducting debut in 1983 at the Hollywood Bowl, where he led the Los Angeles Philharmonic in a highly praised salute to the musical theatre. He returned there in 1984 to conduct a program entitled "Hello to Broadway, Hooray for Hollywood." Making a return guest conducting appearance with the Boston Pops Esplanade Orchestra this week, Harry Rabinowitz first conducted the ensemble in June of last year.

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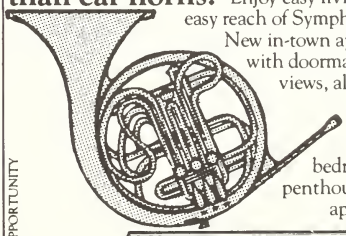

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LINDA CUTTING OTT

Linda Cutting Ott has performed throughout the United States in solo and chamber music recitals and as soloist with orchestra. She has appeared at the California Institute of Arts, California State University, at a Bach festival in Spokane, Washington, and locally she has appeared in recital at Jordan Hall, the Gardner Museum, the Hirschberg Gallery, and Wheaton College. Ms. Ott recently appeared as soloist with the Greensboro Symphony in North Carolina and in Virginia. This season marks the fourth in which she has appeared as soloist with the Boston Pops and Boston Pops Esplanade Orchestras and the second in which she has performed under the direction of Harry Rabinowitz.

The recipient of numerous awards, Ms. Ott was a first prize winner in the 1983 International Piano Recording Competition sponsored by the American College of Musicians, winner of the 1981 Arlington Philharmonic Orchestra Young Artist Competition, the 1979 Massachusetts Music Teachers Collegiate Competition, the 1979 and 1980 Jordan Hall Gala Chamber Music Competitions, and the 1973 Cheyenne Symphony Young Artist Competition. She has been featured on the "Young American Pianists" series of *A Note to You*, broadcast on WGBH and other stations of the Public Radio Cooperative. With members of the Boston Symphony Orchestra, Ms. Ott has been heard on WGBH radio's *Chamberworks*, and her performances with the Boston Pops and Boston Pops Esplanade Orchestras have been broadcast nationwide.

Born in Buffalo, New York, Linda Cutting Ott began her piano studies at the age of six, and gave her debut performance with orchestra at the age of seventeen. She holds a master of music degree from the New England Conservatory and a bachelor's degree from Whitworth College. She also attended Harvard University and the Aspen Music School, where she was an honorary scholarship student. Her principal teachers have included Leonard Shure and Patricia Zander at the New England Conservatory, John Perry at the Aspen Music School, Margaret Saunders Ott at Whitworth College, and Lilian Kallir in New York City. A distinguished lecturer, adjudicator, teacher of applied piano and piano master classes, Ms. Ott is currently on the music faculties of the University of Lowell and Northeastern University.

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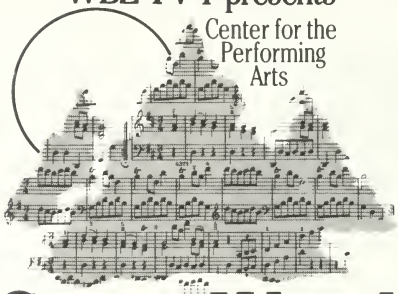

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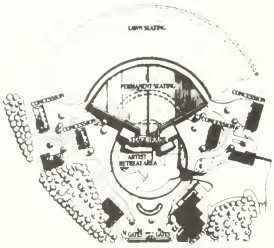

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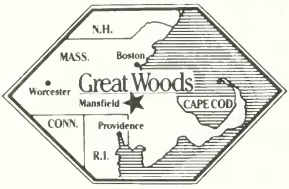

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continued from page 19

Bess, the largest and most daring of his ventures into the "classical" realm and arguably the finest opera yet produced by an American. For many years *Porgy and Bess* was reduced to the scope of a Broadway musical by performances that omitted a good half of the score, concentrating only on the hit songs. But recent revivals and recordings have demonstrated beyond any doubt its theatrical effectiveness when performed in full and its force as a deeply moving human document. The version performed here is a concert suite arranged by Robert Russell Bennett.

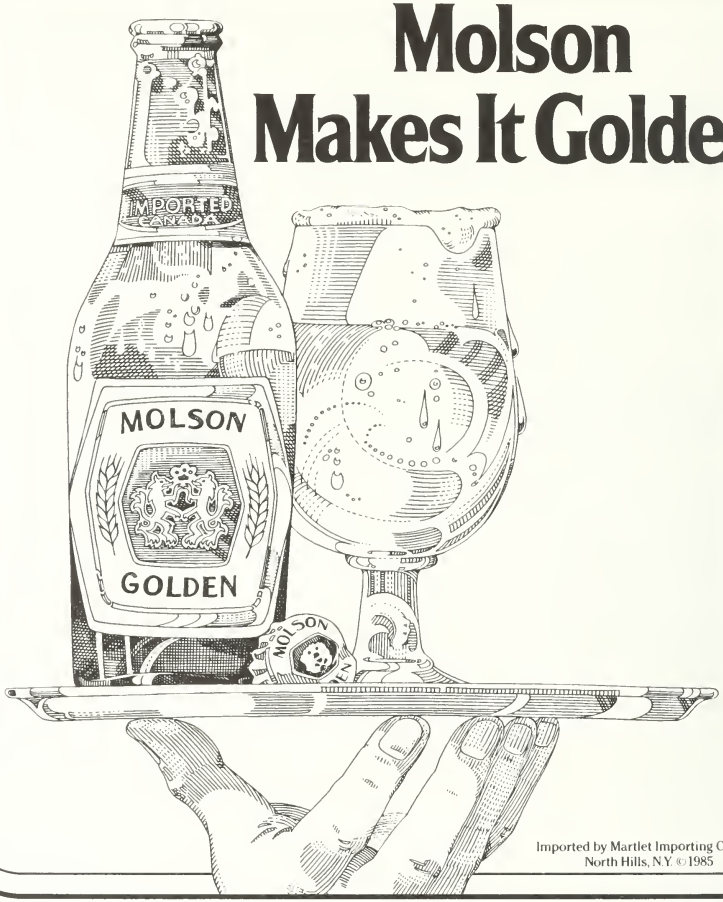
THE MUSIC OF KURT WEILL

Kurt Weill (1900-1950), arr. Irwin Kostal

Among the composers active on Broadway in the last half-century, Kurt Weill certainly had the most extensive musical training. Indeed, he enjoyed a remarkable career as a composer of avant-garde music in Europe (he was one of the composers whose work was especially singled out for eradication by the Nazis) before coming to the United States in 1933. His collaboration with Bertolt Brecht was enormously influential and produced a number of memorable songs. This was ironic, because Brecht wanted the music to function like "wallpaper," simply carrying the leftist political message of his texts. Weill was less overtly political, though no less socially committed, and his rare humanity came through in such songs as the purposely banal penny-dreadful ballad "Mack the Knife" from *The Threepenny Opera* (1928) and even more in the "Bilbao Song" from *Happy End* (1929). Once arrived in New York, Weill continued writing for the theater, always seeking new challenges and ways to break out of the conventional "musical-comedy" mold. It's ironic that his single most memorable American song was written for an actor who could scarcely carry a tune. Walter Huston played the role of Peter Minuit in Maxwell Anderson's *Knickerbocker Holiday* (1938), in which he croaked "September Song." His next Broadway score was the startlingly imaginative *Lady in the Dark* (1940) with a book by Moss Hart and lyrics by Ira Gershwin. This study of psychoanalysis hinges around a song dimly remembered by the heroine. The musical portions are restricted to elaborate dream sequences until the finale, when the heroine finally remembers the song that has been haunting her—"My Ship"—and comes to grips with the trauma of her childhood. "Speak Low" (which borrows its first line from Shakespeare's *Much Ado About Nothing*) is Weill's latest work to be included in the present medley. It comes from *One Touch of Venus* (1942), with a libretto by S.J. Perelman and lyrics by Ogden Nash, Mary Martin's first starring vehicle on Broadway, in which she appeared as a fetching classical goddess come to life in modern New York and spreading chaos wherever she went.

—Steven Ledbetter

Molson Makes It Golden



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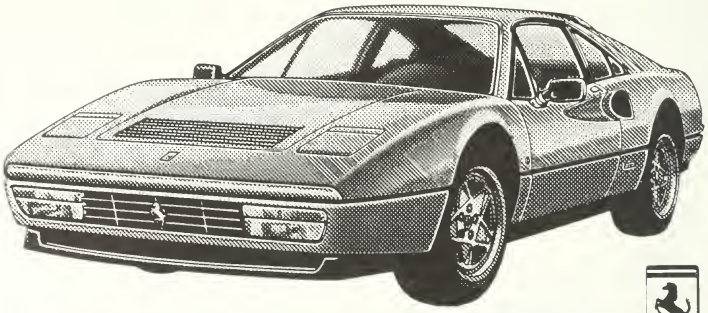

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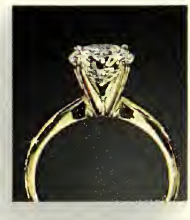

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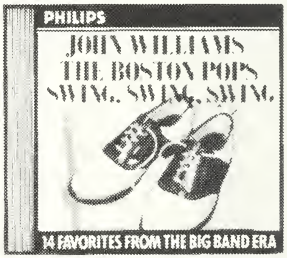

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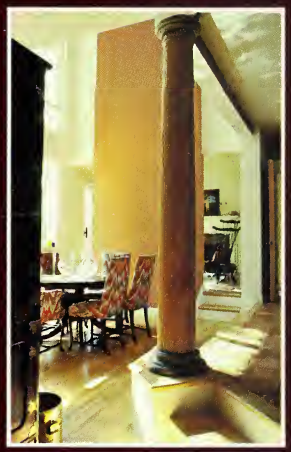

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JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and the Liberty Fanfare, commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4. Last month, the fanfare was given its world premiere performance and was recorded by the Boston Pops Orchestra

on Philips records for later release.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams recently completed the soundtrack for the film *Space Camp*, which opened last month.

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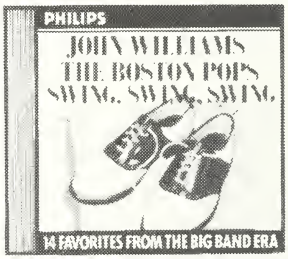
swing, john, swing!



■ If you just can't get enough of John Williams and the Pops, then come into the Harvard Coop and get their latest album, *Swing, Swing, Swing!* and, if you don't already have them, all of Williams' other recordings on Philips. And while you're here, look around: we've got the largest selection of titles in New England!

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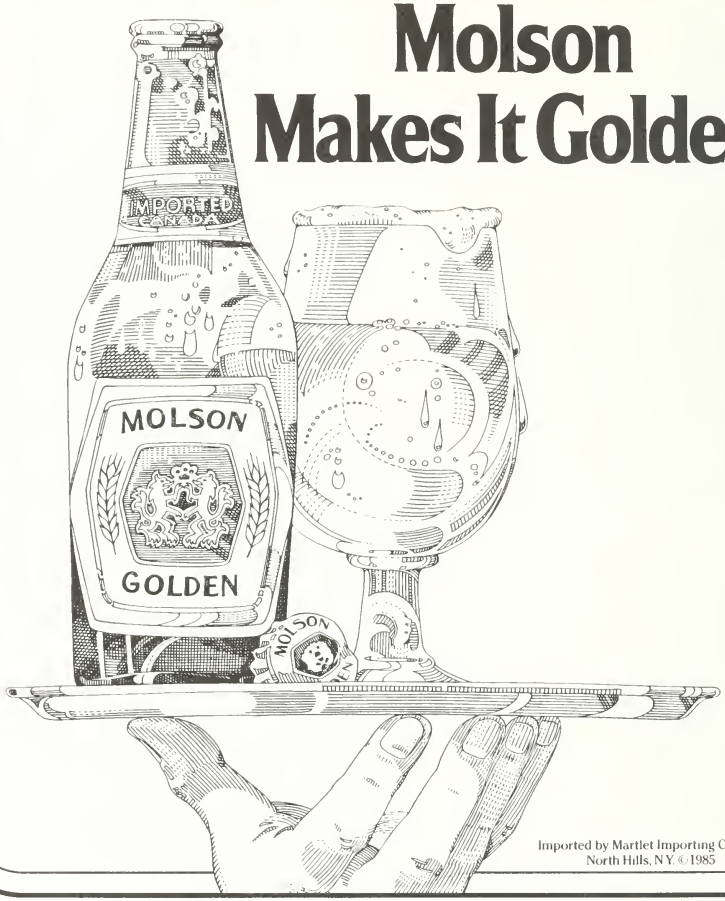
HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. In May he received honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

Molson Makes It Golden



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BOSTON

POPS

1986

THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
Abraham Applebaum
Sharan Leventhal
John Williams
Ann Leathers
Michael Rosenbloom
Sandra Kott
Wilma Smith
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Diane Pettipaw
Lisa Crockett
Judith Eissenberg
David Jacobson
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Priscilla Hallberg
Victoria Kintner

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Miron Yampolsky
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Kay Kemper

Organ

Berj Zamkochian

Piano

Bob Winter

Librarian

William Shisler

Personnel Manager

Harry Shapiro

THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant

musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful

References furnished on request

Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
Georg Solti
Tanglewood Music Center
Michael Tilson Thomas
Beveridge Webster
Earl Wild
John Williams
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American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, will offer a concert by special invitation for the re-dedication of the Statue of Liberty.

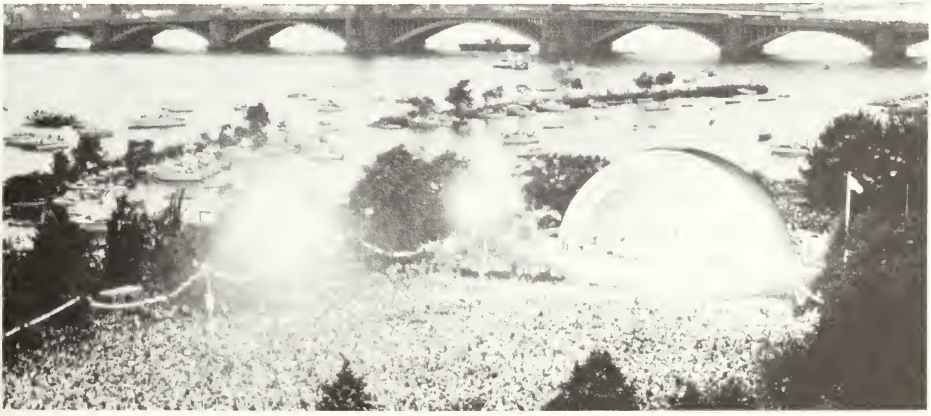
Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program *Evening at Pops,* a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops,* and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat,* and *With a Song in My Heart,* featuring soprano Jessye Norman, and most recently *America, the Dream Goes On,* containing patriotic music old and new, and *Swing, Swing, Swing,* an album of swing-era favorites.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.



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NOTES ON THE MUSIC

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of several important new works to the Boston Pops repertoire in 1986. These works include the commission of the world premiere of "Boston Overture" by William Thomas McKinley and special arrangements of popular Broadway show tunes, Hollywood film scores, and medleys saluting three greats of the American music scene: Kurt Weill, Jerome Kern, and Frank Sinatra. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for over fifty years. The Pops is grateful to the Chiles Foundation for its generous assistance which is helping to sustain this tradition.

SUITE from *JANE EYRE*

John Williams (b.1932)

Composed in the late '60s for a television treatment of Charlotte Bronte's novel, the music to *Jane Eyre* is among John Williams's personal favorites of his compositions. The historical romance inspired a particularly evocative score, of which the three passages played here treat the penniless orphan Jane's life in the institutional surroundings of Lowood, her arrival as governess at Thornfield, where she will meet and eventually fall in love with the Byronic Rochester, and the reunion that ends the powerful tale.

SUITE FROM *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

LOVE IS SWEEPING THE COUNTRY

George Gershwin (1898-1937)

The most unlikely presidential campaign of all time was also the most melodious. It took place in the 1931 musical *Of Thee I Sing*, a satire of American politics with a book

by Morrie Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and music by his brother George. It became the first musical comedy to win a Pulitzer Prize and the first to get its text published in book form. Presidential candidate John P. Wintergreen (and his immortally incompetent running mate Alexander Throttlebottom) looked for and finally found a campaign platform that everyone would approve of: love! If Wintergreen won the election, there would be a marriage in the White House. The platform worked, as revealed in the lively number, introduced by George Murphy (later a U.S. Senator!) and June O'Dea, "Love Is Sweeping the Country."

ORPHEUS IN THE UNDERWORLD OVERTURE

Jacques Offenbach (1819-1880)

One of the greatest composers of light music of all time, Offenbach made his mark internationally with his first big operetta success, *Orpheus in the Underworld*, in 1858. The plot was a parody of the familiar myth (and of Gluck's classic operatic version) in which Orpheus descends to the realm of Pluto to recover his wife Eurydice; but in Offenbach, he does not go out of love for her—he has, in fact, grown rather tired of

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her. He is only goaded into making the attempt when Public Opinion explains that posterity expects this of him. Orpheus goes to Jupiter (who is trying to quell a riot among the Olympian deities fed up with a diet of nectar and ambrosia) for assistance; but Jupiter, that experienced seducer, is entranced by descriptions of Eurydice's beauty and determines to descend to the Underworld to investigate further. The rest of the gods go with him as a lark, and the action culminates in a rousing "galop infernal" now known to all the world as the can-can.

GIRL CRAZY

George and Ira Gershwin

Early in January 1930 the Gershwin brothers had brought to Broadway one of the most innovative musicals of the thirties—and it was only the first show to premiere in that decade! But *Strike Up the Band* was an uncompromising satire on war, big business, and international politics, and it proved too daring for Broadway, especially less than three months after the Crash on Wall Street. Undaunted, the Gershwins

continued on page 41

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4. **Lambrusco, Castel Ruboun**
A slightly effervescent red with a lively bouquet.

8. **Chablis, Charles Krug**
A well balanced white; full, rich, dry.

11. **Sauvignon Blanc, Tenuta S. Anna**
A medium-bodied, fruity white wine with a delicate finish.

14. **Johannisberg Riesling, Robert Mondavi**
A moderately light white with a touch of sweetness; delightfully aromatic. Its freshness and delicacy are outstanding.

15. **Verdicchio, Bianchi**
A light white wine with a clean, crisp taste. Winner of diplomas and gold medals in Milan.

21. **Vouvray, La Vallee**
A fruity, semi-dry white made from the chenin blanc grape. Pleasing aftertaste with a beautiful finish.

25. **Macon Village, Jaboulet-Vercherre**
One of France's most prestigious white wines. Dry, full-bodied with a distinctive bouquet.

26. **Cabernet Blush, Mill Creek**
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.

29. **Cabernet Sauvignon, Robert Mondavi**
A deep ruby color and a full enticing varietal bouquet.

32. **Blanc de Blanc, Kriter**
Produced from 100% white grapes, it is light, fresh, and very dry.

36. **Chenin Blanc Robert Mondavi**
This wine is slightly sweet with a delicate flavor.

See separate wine list for complete selection.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, July 2, 1986 at 8

Pomp and Circumstance, March No. 4 — Elgar

Suite from *Jane Eyre* — Williams
At Lowood—To Thornfield—Reunion

Suite from *The Incredible Flutist* — Piston
Introduction—Siesta—Hour in the Marketplace—
Dance of the Vendors—Entrance of the Customers—
Tango of the Merchants' Daughters—Arrival of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

Capriccio Italien — Tchaikovsky

Carnival of Venice
BRUCE HALL
THOMAS SMITH
DENNIS ALVES
JAMES SIMPSON

INTERMISSION

Love Is Sweeping the Country — Gershwin-Ramin

The Music of Kurt Weill — arr. Kostal
Speak Low, from *One Touch of Venus*
September Song, from *Knickerbocker Holiday*
The Bilbao Song, from *Happy End*
My Ship, from *Lady in the Dark*
Mack the Knife, from *Threepenny Opera*

Love Theme from *Out of Africa* — Barry-Reisman

Put on a Happy Face — Strouse-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: Boston Insurance Center; Medford Cooperative Bank; Boston Center for International Visitors; International Institute; Pan American Society of New England; United Nations Association of Greater Boston; Bingham, Dana & Gould; St. Joseph's Women's Club.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

PATRIOTIC SING-ALONG

arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties. Above the fruited
plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a
pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle
do or die
A real live nephew of my Uncle Sam,
Born on the Fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I am a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
Thy mandate makes heroes assemble
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white, and blue!
Three cheers for the red, white and blue!
Three cheers for the red, white, and blue!
Thy banners make tyranny tremble,
Three cheers for the red, white, and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land,
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;
This land was made for you and me.

Words and music by Woody Guthrie
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying
flag;
And forever in peace may you wave;
You're the emblem of the land I love;
The home of the free and the brave.
Ev'ry heart beats true, Under red, white and
blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored;
He has loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.
Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, July 3, 1986 at 8

HARRY ELLIS DICKSON conducting

National Emblem March	Bagley
Overture to *Orpheus in the Underworld*	Offenbach
Largo from *Xerxes*	Handel
Marche Slav, Op. 31	Tchaikovsky

INTERMISSION

Little Fugue in G minor	Bach-Cailliet
Capriccio Italien	Tchaikovsky

INTERMISSION

Consider Yourself, from *Oliver*	Bart-Stevens
Selections from *My Fair Lady* Get Me to the Church on Time—Wouldn't It Be Loverly—I've Grown Accustomed to Her Face—I Could Have Danced All Night—On the Street Where You Live—The Rain in Spain—With a Little Bit of Luck	Loewe-Hayman
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman
Patriotic Sing-Along America—America, the Beautiful—Yankee Doodle—I'm a Yankee Doodle Dandy— Columbia, the Gem of the Ocean—This Land Is Your Land—You're a Grand Old Flag—Battle Hymn of the Republic	arr. Hayman

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, July 11, 1986 at 8

JOHN MAUCERI conducting

Danse Russe from *Petrouchka* — Stravinsky
Bolero — Ravel

INTERMISSION

Excerpts from *Girl Crazy* by George and Ira Gershwin

HARRY GROENER
TUDI ROCHE
SUSAN TERRY
THE MASTER SINGERS
THE BOSTON CONSORT BARBERSHOP QUARTET

Act I

Overture
The Lonesome Cowboy
Incidental: Entrance of Molly (Could You Use Me?)
Bidin' My Time
Could You Use Me?
Bronco Busters
Embraceable You
Sam and Delilah
I Got Rhythm
Finale I

INTERMISSION

Act II

Entr'Acte
Mexican Hotel Scene
Eileen's Dance
But Not For Me
Treat Me Rough
Boy! What Love Has Done to Me!
Entrance of Molly and the Boys
When It's Cactus Time in Arizona
Finale II

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: GTE Laboratories Incorporated; Hale & Dorr; Bucknell Club of Boston; IBM—Club 400; Inhalation Therapy Services, Inc.; Roudenbush Community Center; Vibro-Meter Corp.; Winthrop Hospital.

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New York casting—Pat McCorkle, C.S.A.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, July 12, 1986 at 8

JOHN MAUCERI conducting

Danse Russe from *Petrouchka* — Stravinsky

Bolero — Ravel

INTERMISSION

Excerpts from *Girl Crazy* by George and Ira Gershwin

HARRY GROENER

TUDI ROCHE

SUSAN TERRY

THE MASTER SINGERS

THE BOSTON CONSORT BARBERSHOP QUARTET

Act I

Overture

The Lonesome Cowboy

Incidental: Entrance of Molly (Could You Use Me?)

Bidin' My Time

Could You Use Me?

Bronco Busters

Embraceable You

Sam and Delilah

I Got Rhythm

Finale I

INTERMISSION

Act II

Entr'Acte

Mexican Hotel Scene

Eileen's Dance

But Not For Me

Treat Me Rough

Boy! What Love Has Done to Me!

Entrance of Molly and the Boys

When It's Cactus Time in Arizona

Finale II

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: University of New Hampshire Night at Pops; Honeywell; Norwich University Club of Boston; New London Hospital Day Committee; St. Lawrence "Trippers;" Winchester Rotary Club; Mohawk Valley Center for the Arts.

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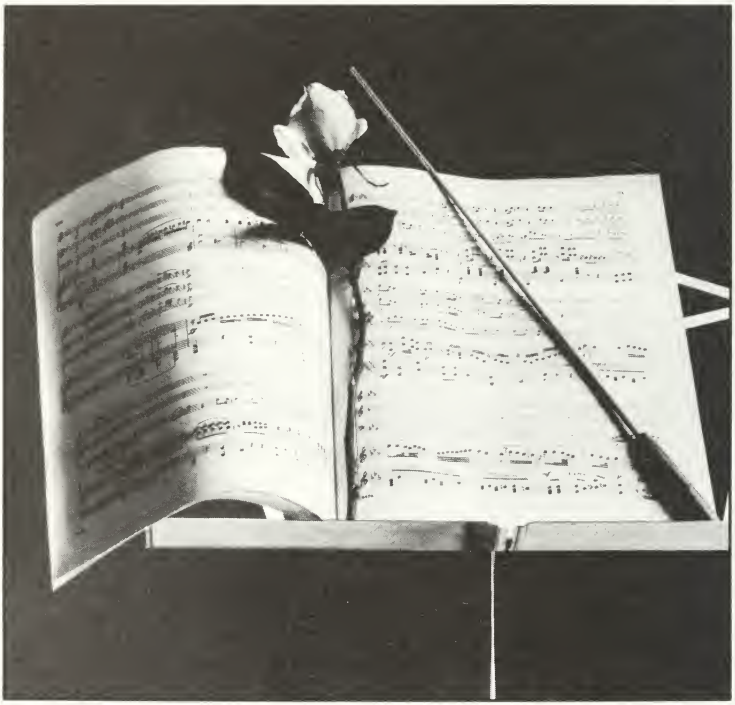

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 13, 1986 at 7:30

JOHN MAUCERI conducting

Danse Russe from *Petrouchka* — Stravinsky
Bolero — Ravel

INTERMISSION

Excerpts from *Girl Crazy* by George and Ira Gershwin

HARRY GROENER
TUDI ROCHE
SUSAN TERRY
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Finale II

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Among Those Present: The Association of Physical Plant Administrators of Universities and Colleges; Academy of Musical Arts, Inc.; Jordan Marsh Company.

Special thanks to the Seattle Repertory Theatre, the Huntington Theatre Company of Boston, and the Back Bay Hilton.

New York casting—Pat McCorkle, C.S.A.

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Baldwin Piano

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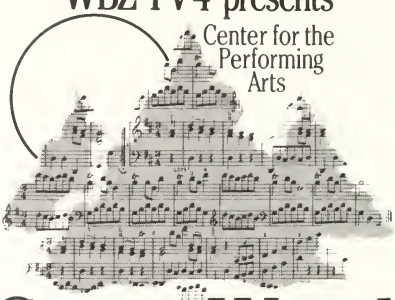

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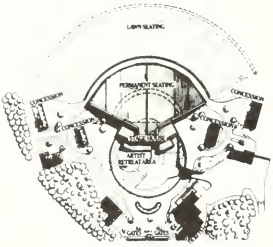

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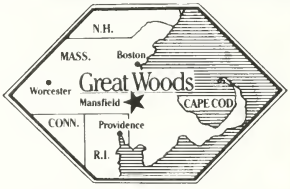

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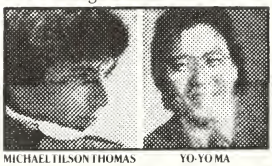
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JOHN MAUCERI

Music Director of the American Symphony Orchestra and Consultant for Music Theater to the Kennedy Center, John Mauceri was recently appointed Music Director of the Scottish Opera, beginning with the 1987-88 season. A frequent guest conductor of major orchestras, opera companies, and at festivals throughout the world, Mr. Mauceri's recent appearances include *La Bohème* at the Washington Opera, *Rigoletto* at the English National Opera, *Turandot* at Teatro alla Scala in Milan, and concerts with the Baltimore Symphony Orchestra, the London Symphony Orchestra, the Halle Orchestra of Manchester, England, and the RAI Orchestra of Milan. Born in New York City, John Mauceri is a graduate and former faculty member of Yale University and was a conducting fellow at the Tanglewood Music Center in 1971. Following his conducting debut in 1973 at Wolf Trap, leading Gian-Carlo Menotti's *The Saint of Bleecker Street*, he conducted the European premiere of the composer's *Tamu Tamu* at the Spoleto Festival, as well as a new production of Alban Berg's *Lulu* at the Santa Fe Opera. Since that time, he has appeared with the Metropolitan Opera, San Francisco Opera, Welsh National Opera, Scottish National Opera, English National Opera, and the Royal Opera, Covent Garden. He has also led many productions for the New York City Opera, in repertoire ranging from Monteverdi's *L'Incoronazione di Poppea* to *Lulu*. Since making his orchestral conducting debut in the 1974-75 season with the Los Angeles Philharmonic, Mr. Mauceri has conducted the National Symphony, the Israel Philharmonic, the Scottish National Orchestra, French National Orchestra, Royal Philharmonic Orchestra, and the symphony orchestras of San Francisco, Philadelphia, and Cleveland. In June of 1979, he appeared as guest conductor with the Boston Pops for two performances. He appears regularly on television in the United States and has written and presented a special series for CBS Cable. Mr. Mauceri has received two Tony awards in his versatile career, as musical director of the 1973 production of Leonard Bernstein's *Candide* and as co-producer of the 1983 revival of George Gershwin's *On Your Toes*, directed by George Abbott and choreographed by George Balanchine. Before assuming his new position with the Scottish Opera in August 1987, John Mauceri will conduct new productions of *Carmen* and *Billy Budd* with the company during the 1986-87 season.

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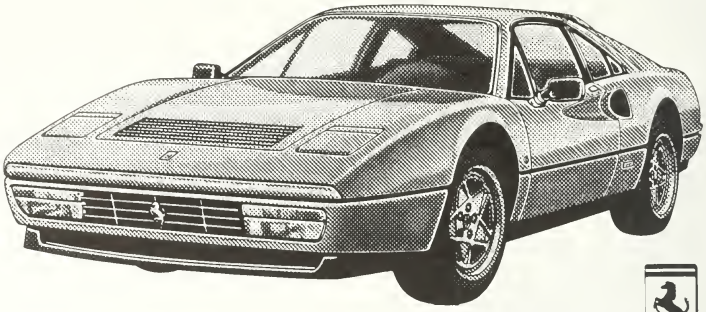

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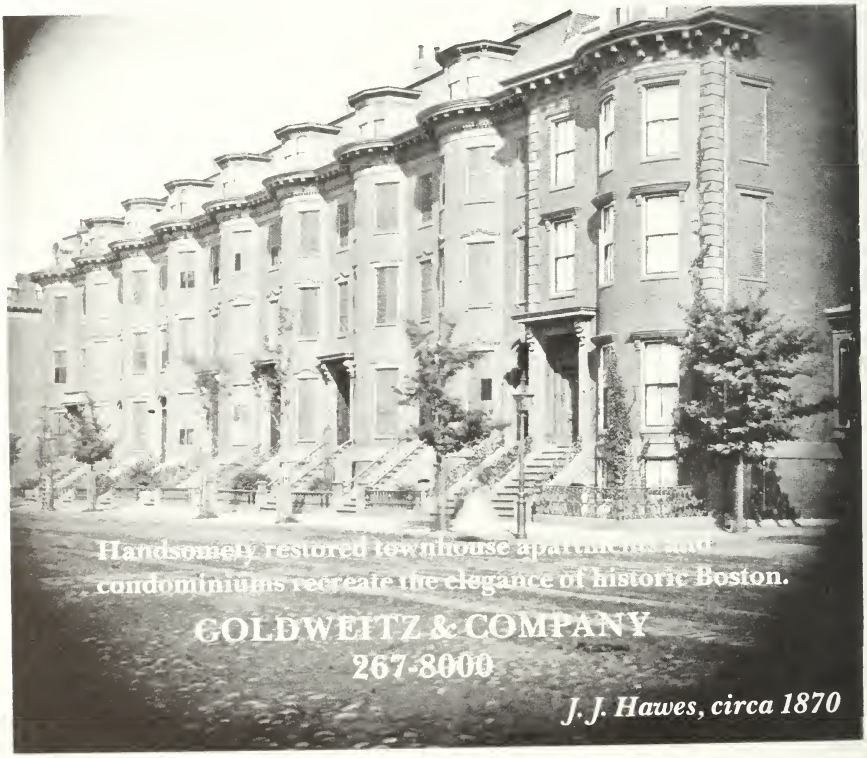

HARRY GROENER

With numerous Broadway, off-Broadway, and regional theatre appearances to his credit, Harry Groener makes his Boston Pops debut this week. In addtion to a role in the film *Brubaker*, he has appeared in the CBS television mini-series *Kane and Abel* and *George Washington*, in Showtime's production of *The Country Girl*, and in the NBC series *Remington Steele*. On Broadway, he has played the title role in *Sunday in the Park With George*, and he received a Tony nomination for his portrayal of Munkustrap in *Cats*. He earned another Tony nomination, a Drama Desk nomination, and a Theatre World Award as Will Parker in the revival of *Oklahoma!*. Other Broadway and off-Broadway credits include *Harrigan 'N Hart*, *Is There Life After High School*, *Oh Brother!*, and *Beside the Seaside*. In regional theatre, Harry Groener has appeared with the Seattle Repertory Theatre, Ahmanson Theatre, Old Globe Theatre, Long Wharf Theatre, Actors Theatre of Louisville, Pacific Conservatory of the Performing Arts, Mark Taper Forum, Hartman Theatre Company, American Stage Festival, Performing Arts Center, and Sherwood Shakespeare Festival. He has performed both musical and non-musical roles in a wide variety of productions, including *Girl Crazy*, *The Public Eye/Black Comedy*, *Scapino*, *Billy Bishop Goes to War*, *The Importance of Being Earnest*, *Journeys End*, *Who's Afraid of Virginia Woolf*, *Much Ado About Nothing*, *Romeo and Juliet*, *Brigadoon*, *Hoagy*, *Bix and Wolfgang Beethoven Bunkhaus*, *Merton of the Movies*, *Arms and the Man*, *The Hostage*, and *A Midsummer Night's Dream*.

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TUDI ROCHE

A graduate of Texas Christian University, Tudi Roche studied voice with John Mace of the Vocal Arts Foundation, acting with Max Gartenberg, Mary Tarcai, George Sorensen, and Michael Shurtleff, and dance with Phil Black and Jerry Bywaters Cochran. On Broadway, she appeared as Annie Harrigan in *Harrigan 'N Hart*, as Gino (Harpo) in *A Day in Hollywood/A Night in the Ukraine*, and as Charmin in *The Magic Show*. Her off-Broadway and off-off-Broadway credits include *Man Enough*, *Preppies*, *All Girl Band*, and *The Other Shore*. Her numerous appearances in regional theatre and summer stock include *Harrigan 'N Hart* with Goodspeed at Chester, *The Magic Show* at Papermill Playhouse, *Hit the Deck* at Goodspeed Opera House, *Stage Door* and *The Children's Hour* with Columbia Repertory Theatre, *Oliver!* and *Funny Girl* with Dallas Summer Musicals, *George M!* and *The Contrast* with Scott Theatre, *Cabaret* and *Once Upon a Mattress* with Candlelight Dinner Theatre, and *Girl Crazy* with the Seattle Repertory Theatre. In addition to extensive experience in commercials, industrials, and voiceovers, Tudi Roche has appeared on the ABC-TV daytime dramas, *One Life to Live* and *Ryan's Hope*. These concert performances of *Girl Crazy* mark her debut with the Boston Pops.

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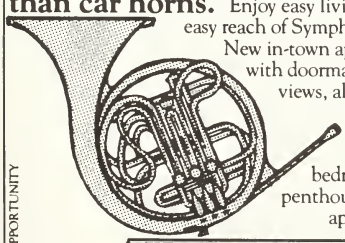

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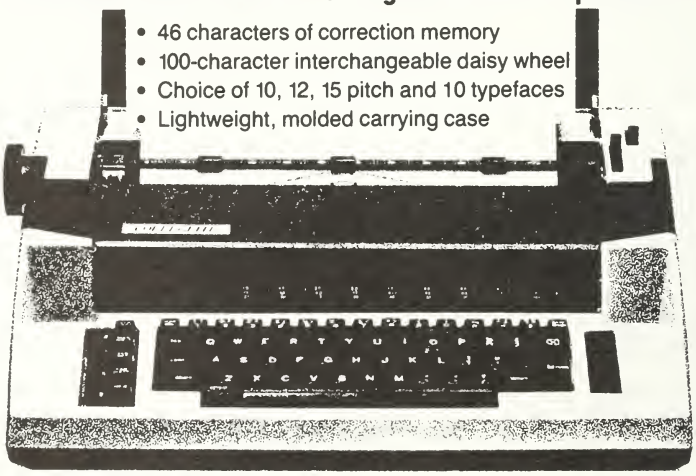

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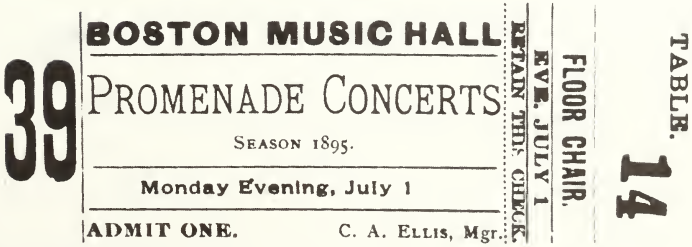
GUEST ARTIST

SUSAN TERRY

Making her debut with the Boston Pops, Susan Terry was in the original Broadway casts of *Evita* and *Zorba* (starring Anthony Quinn). She received critical acclaim as Joe Namath's co-star in *Bells Are Ringing* in Atlantic City. Last fall, New York audiences saw her in the concert version of Stephen Sondheim's *Follies* with the New York Philharmonic and in an original revue, *Insert Foot*. She appeared in the New York production of *Forbidden Broadway*, where she spoofed such Broadway stars as Patti Lupone, Chita Rivera, and Bernadette Peters. Most recently, Susan Terry played Kate in the Seattle Repertory Theatre's production of *Girl Crazy*.



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Betsy Burleigh, conductor

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THE MASTER SINGERS

Sopranos
Donna Burns
Carolyn Cardella
Harriet Chmela
Shaylor Lindsay
Patricia Muise
Susan Trout
Meg Weston

Altos
Patricia Quintin Bishop
Sarah Getty
Laura Schall Gouillart
Marge Langmuir
Margy Small
Alice Smith
Sara Wyse-Wenger

Tenors
Larry Arend
David Boundy
David Getty
Fred Longenecker
Joseph Muise
Scott Tucker
Rich Wenger

Basses
Reed Augliere
John Brozowski
Jim Bucknam
Richard Clemmitt
Scott Davis
Bill Ingraham
Donald Lindsay
Jonathan Warren

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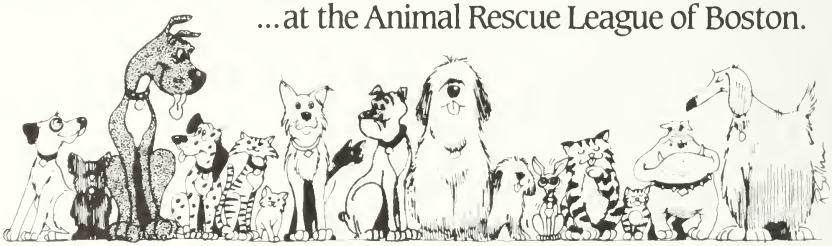

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continued from page 19

returned in October with a show that proved to be among the biggest hits they ever wrote—and it certainly had a larger number of songs that became standards. The show was *Girl Crazy*, and if it lacked an innovative book, that was surely the only thing missing from a stunning evening. It had lots of laughs, a terrific score, and an electrifying new star, Ethel Merman (Kate), whose performance of "I Got Rhythm" became virtually a trademark—and she had just turned twenty-one. Also in the cast were an up-and-coming Ginger Rogers (Molly) in her first featured role, the popular leading man Allen Kearns (Danny), and two veteran funny men, Willie Howard (Goldfarb) and William Kent (Slick). As if all that and the Gershwin songs weren't enough, the pit band was fronted by Red Nichols and included a number of young musicians who were soon to become famous in their own right—Benny Goodman, Gene Krupa, Glenn Miller, Jack Teagarden, and Jimmy Dorsey!

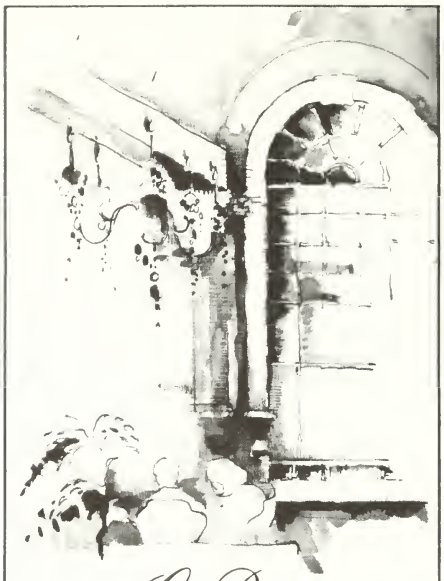
Although the show is set in the southwest, the spirit and character of it was Broadway all the way. The leading man, Danny Churchill, is a debauched New York playboy, who has been sent by his parents to a dude ranch in Custerville, Arizona, a place totally lacking in night clubs, gambling casinos, and showgirls. Danny—a true New Yorker through and through—hires a New York cabbie to drive him to Custerville; that is how Gieber Goldfarb of Goldfarb's Taxi found his way to the wild west.

Custerville is a quiet place, though the cowboys are feeling the call of wedlock. But for the most part they are happy to relax, biding their time. When Danny arrives in Goldfarb's taxi, he finds himself at once smitten with Molly Gray, the postmistress. He promptly proposes to her, but she finds him entirely too wimpy and useless out on the range. Without Molly to provide diversion, Danny finds Custerville pretty dull, so he transforms the dude ranch into a New York-style club by importing an entire chorus line of showgirls (the "dudeens"), who are delighted to be among *real* men; the cowboys oblige with a little macho boasting. Danny adds a gaming room to his operation. Meanwhile he and Molly confess that they have warm feelings for one another, but things don't work out so easily, particularly when she see him surrounded by cute chorus girls.

Meanwhile Danny has arranged for Goldfarb to be made sheriff (in one scene the lawman needs to talk to the Indians; it turns out that the only way he can communicate with them is in Yiddish). Frisco Kate, outspoken wife of the town saloon keeper, warns the men—and her husband, Slick—what might conceivably happen if they give their women cause for jealousy—just as "Sam" did to Delilah. Kate follows this admonition with her unforgettable anthem to high spirits and bouncing rhythm. The first act ends as Danny, now dressed as a cowboy, makes a plea to Molly, who rejects him for his playboyish ways.

The second act works out the romantic problems. Molly realizes that by rejecting Danny she has lost something she really wanted. Slick, the saloon keeper, expresses his philosophy about the best way to be a "man among men"—to be manhandled by all the chorus girls. Kate tells about her own experience, and how love took all the ginger out of her—a wonderful contrast to "Sam and Delilah" in the first act. Finally, though, Danny and Molly get together, and everyone celebrates in a rousing reprise of "I Got Rhythm"—who, indeed, could ask for anything more?

—Steven Ledbetter



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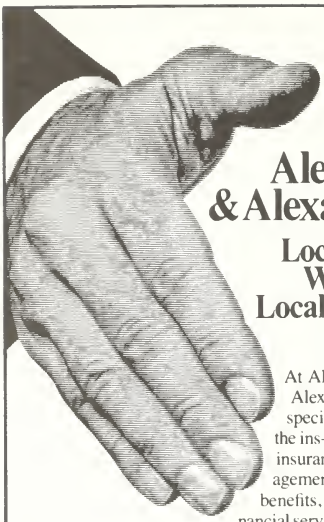

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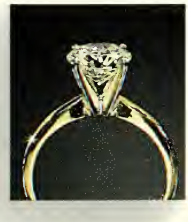

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BOSTON POPS 1986

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JOHN WILLIAMS, *CONDUCTOR*

The Boston Pops Esplanade Orchestra

5 - 10 July 1986

B O S T O N

P O P S

1 9 8 6

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
Abraham Applebaum
Sharan Leventhal
John Williams
Ann Leathers
Michael Rosenbloom
Sandra Kott
Wilma Smith
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Diane Pettipaw
Lisa Crockett
Judith Eissenberg
David Jacobson
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Priscilla Hallberg
Victoria Kintner

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Miron Yampolsky
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Kay Kemper

Organ

Berj Zamkochian

Piano

Bob Winter

Librarian

William Shisler

Personnel Manager

Harry Shapiro

Stage Coordinator

Cleveland Morrison

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JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and the Liberty Fanfare, commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4. Last month, the fanfare was given its world premiere performance and was recorded by the Boston Pops Orchestra

on Philips records for later release.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams recently completed the soundtrack for the film *Space Camp*, which opened last month.

HARRY ELLIS DICKSON

Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. In May he received honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

PATRIOTIC SING-ALONG

arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties. Above the fruited
plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a
pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle
do or die
A real live nephew of my Uncle Sam,
Born on the Fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I am a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
Thy mandate makes heroes assemble
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white, and blue!
Three cheers for the red, white and blue!
Three cheers for the red, white, and blue!
Thy banners make tyranny tremble,
Three cheers for the red, white, and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land,
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO-© 1956-1958-1970 Ludlow Music, Inc., New York
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying
flag;
And forever in peace may you wave;
You're the emblem of the land I love;
The home of the free and the brave.
Ev'ry heart beats true, Under red, white and
blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored;
He has loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.
Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, July 5, 1986 at 8

THE ESPLANADE

Liberty Fanfare — Williams
Commissioned by the Statue of Liberty/Ellis Island Foundation

Another Op'nin, Another Show, from *Kiss Me, Kate* — Porter-Courage

Come Fly With Me—A Tribute to Frank Sinatra — arr. M. Stevens
Come Fly With Me—Call Me Irresponsible—
I've Got You Under My Skin—My Way—
My Kind of Town, Chicago Is—All the Way

Carnival of Venice — arr. T. Stevens
BRUCE HALL
THOMAS SMITH
DENNIS ALVES
JAMES SIMPSON

INTERMISSION

THE STAR SPANGLED BANNER

I Love a Parade, from the Cotton Club Review *Rhythmania* — Arlen-Hayman

Patriotic Sing-Along — arr. Hayman
America—America, the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—Columbia, the Gem of
the Ocean—This Land Is Your Land—You're a Grand
Old Flag—Battle Hymn of the Republic

1812, Ouverture Solennelle — Tchaikovsky

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

AMERICA SINGS

arranged by Peter Bodge

A HOT TIME IN THE OLD TOWN TONIGHT

Words by Joe Hayden; music by Theo. A. Metz

When you hear dem a bells go ding, ling, ling,
All join 'round and sweetly you must sing,
And when the verse am through,
In the chorus all join in,
There'll be a hot time in the old town tonight.

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I'VE BEEN WORKING ON THE RAILROAD

Adapted by Margaret and Travis Johnson

I've been workin' on the railroad
All the live long day.
I've been workin' on the railroad.
Just to pass the time away.
Can't you hear the whistle blowin'?
Rise up so early in the morn!
Can't you hear the captain shoutin'
'Dinah, blow your horn'?

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DOWN BY THE OLD MILL STREAM

Words and music by Tell Taylor

Down by the old mill stream,
Where I first met you,
With your eyes of blue,
Dressed in gingham too,
It was there I knew,
That you loved me true,
You were sixteen,
My village queen,
By the old mill stream.

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IN THE GOOD OLD SUMMER TIME

Words by Ren Shields; music by George Evans

In the good old summer time,
In the good old summer time,
Strolling thro' the shady lanes,
With your baby mine;
You hold her hand and she holds yours,
And that's a very good sign
That she's your tootsey wootsey
In the good old summer time.

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WHEN IRISH EYES ARE SMILING

Lyric by Chauncy Olcott and Geo. Graff Jr; music by Ernest R. Ball

When Irish eyes are smiling,
Sure it's like a morn in spring.
In the lilt of Irish laughter,
You can hear the angels sing.
When Irish hearts are happy,
All the world seems bright and gay,
And when Irish eyes are smiling,
Sure they steal your heart away.

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GOD BLESS AMERICA

Words and music by Irving Berlin

God bless America,
Land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America,
My home sweet home.

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The Esplanade Concerts are supported in part by income from the Arthur Fiedler Esplanade Concert Fund at the Boston Foundation.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 6, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Rákóczy March from *The Damnation of Faust* — Berlioz

Overture to *The Barber of Seville* — Rossini

Clair de lune — Debussy

Gaîté parisienne suite — Offenbach
Overture—Allegro brillante—Polka—
Galop—Valse—March—Can-Can—Finale

INTERMISSION

THE STAR SPANGLED BANNER

Richard Rodgers Waltzes — arr. Anderson

George M. Cohan Medley — arr. Bodge
Give My Regards to Broadway—Mary's a Grand
Old Name—Nellie Kelly, I Love You—You're a
Grand Old Flag—You Remind Me of My Mother—
Harrigan—Yankee Doodle Dandy

America Sings — arr. Bodge
A Hot Time in the Old Town Tonight—I've Been
Working on the Railroad—Down by the Old Mill Stream—
In the Good Old Summer Time—When Irish Eyes Are
Smiling—God Bless America

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, July 7, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Symphony No. 4 in F minor — Tchaikovsky
- Andante sostenuto
- Andantino in modo di canzona
- Scherzo: Pizzicato ostinato
- Finale: Allegro con fuoco

INTERMISSION

THE STAR SPANGLED BANNER

Consider Yourself, from *Oliver* — Bart-Stevens

Selections from *West Side Story* — Bernstein-Mason
- I Feel Pretty—Maria—Something's Coming—
- Tonight—One Hand, One Heart—Cool—America

I Love a Parade, from the Cotton Club Review *Rhythmania* — Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

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Baldwin Piano

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, July 8, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Entrance of the Guests from *Tannhäuser* — Wagner

Suite from *The Water Music* — Handel-Harty

Eine Kleine Nachtmusik, K.525 — Mozart
- Allegro
- Romanze
- Menuett
- Rondo

INTERMISSION

THE STAR SPANGLED BANNER

Allegro moderato from Violin Concerto in D — Tchaikovsky
ARIADNE DASKALAKIS

Selections from *My Fair Lady* — Loewe-Hayman
Get Me to the Church On Time—Wouldn't It Be Loverly—I've Grown Accustomed to Her Face—I Could Have Danced All Night—On the Street Where You Live—The Rain in Spain—With a Little Bit of Luck

For a biography of Ariadne Daskalakis, please see the next page.

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

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Baldwin Piano

ARIADNE DASKALAKIS

Entering the twelfth grade of the Winsor School in Boston, Ariadne Daskalakis has studied the violin for eleven years. She currently studies with Eric Rosenblith and is a member of the New England Conservatory Youth Chamber Orchestra. With that ensemble, she has performed on tour in the midwestern United States, as well as in the Soviet Union, Romania, Poland, and Austria. She has been violin soloist with the New England Conservatory Youth Repertory Orchestra and the Mystic Valley Orchestra. In 1983, Ariadne was a runner-up in the New England Conservatory Concerto Competition as a contestant on piano, and the following year she won that competition on violin. Other awards include prizes from the Massachusetts Music Teachers' Association, the Brookline Chamber Music Society, the Harvard Musical Association, and the Harry Dubbs Memorial Award, which resulted in a solo performance with the Boston University Symphony Orchestra in a Brookline Youth Concert. Ariadne was the first recipient of the Christa Corrigan McAuliffe Memorial Medallion from Framingham State College, in recognition of her academic and musical achievements.

An early photograph of Arthur Fiedler with the Pops orchestra on the Esplanade

5496

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, July 9, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Polonaise from *Eugen Onegin* — Tchaikovsky

Symphony No. 4 in A, Op. 90, *Italian* — Mendelssohn
- Allegro vivace
- Andante con moto
- Con moto moderato
- Saltarello: Presto

INTERMISSION

THE STAR SPANGLED BANNER

Emperor Waltzes — Strauss

Selections from *The Sound of Music* — Rodgers-Bennett
- The Sound of Music—How Can Love Survive—
- The Lonely Goat-Herd—My Favorite Things—
- Sixteen Going on Seventeen—So Long, Farewell—
- Do-Re-Mi—Edelweiss—An Ordinary Couple—
- No Way to Stop It—Maria—Climb Every Mountain

Strike Up the Band — Gershwin-Green

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

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Baldwin Piano

GUEST ARTIST

DOUW A. FONDA

A 1986 graduate of New England Conservatory's Walnut Hill School in Natick and a student of George Seaman, Douw Fonda previously studied at the Longy School of Music for three years. He will attend the Eastman School of Music in the fall, where he will study with Steven Doane. He has recently returned from a tour of the midwest with New England Conservatory's Youth Chamber Orchestra, conducted by Benjamin Zander. In addition to an appearance as cello soloist with the Young People's Philharmonia of the Western Massachusetts Youth Symphony Orchestras, he has given solo recitals at Walnut Hill and in his home town of Northampton, Massachusetts. Winner of the recent Longmeadow Youth League Competition, he will return to Tanglewood this summer for his second year in the Young Artists Quartet program of the Boston University Tanglewood Institute. Douw enjoys participating in many sports, particularly soccer.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, July 10, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Prelude to *Die Meistersinger*	Wagner
Little Fugue in G minor	Bach-Cailliet
Blue Danube Waltzes	Strauss

INTERMISSION

THE STAR SPANGLED BANNER

Concerto No. 1 in A minor for cello and orchestra Allegro non troppo Allegretto con moto Allegro non troppo DOUW FONDA	Saint-Saëns
España	Chabrier
Selections from *Girl Crazy* I Got Rhythm—Embraceable You— Bidin' My Time—But Not for Me— I Got Rhythm (reprise)	Gershwin-Anderson

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

BOSTON

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1986